

MODERN LANGUAGE NOTES.

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EDUCATIONAL ENGLISH.

No careful observer of the signs of the times can fail to see that there is a revival of English Learning in the closing decade of the nineteenth century as truly as there was a Revival of Classical Learning in the fifteenth and sixteenth centuries. Nor is such an awakening of interest and effort confined to any one section of the English world; to any one class of English students, or to any one department of English instruction and research. In England and her Colonies, and in our own country; among older and younger students; in the sphere of criticism, philology and literature, the movement is manifest; so that what most concerns us is to note its salient characteristics as a movement, the causes to which it owes its origin and impulse, the evidences of its enlargement and permanence, and its beneficent influence upon all related studies and activities.

In the wide variety of topics thus suggested, some of which, we trust, may engage the attention of our English students, there is one deserving of special emphasis. We refer to the unwonted interest now exhibited in what we have called Educational English, the study of English Composition and Criticism, English Language and Literature, from the educational point of view, and with primary reference to educational ends, as such ends are to be subserved in the secondary school, the college and the university. Such an interest can scarcely be called an awakening. It is really a new departure in our English work in America, and bids fair to do more for us in the line of making English what it ought to be among us than any principle or method that has hitherto obtained.

In a recent paper in MOD. LANG. NOTES on "Promising Tendencies in English Studies," we called attention to the excellent work then under way at the hands of The Committee of Fifteen in reorganizing the relations of secondary and collegiate English, and placing the whole subject on firmer and safer and more

rational foundations. To this Committee more than to any other one agency is this new departure due, by which the educational and educating features of our vernacular have been brought into prominence, by which, as Addison and Bacon would say, English has been brought down from the clouds into the common activities of men. We are beginning to learn that the study of our language and literature has a disciplinary side to it, which is, indeed, an important feature of its character as educational. Not only is it didactic in the sense of imparting needed information, but directly stimulating and provocative of thought, and conducive to general mental vigor. Much less is it exclusively or primarily aesthetic in its nature and purpose, and he who approaches and discusses it on such a plane as this has but the faintest conception of what he has in hand, or the purpose of it. We are just beginning to make a *business* of studying English; not in any merely commercial or unduly practical sense, but in the sense of making it a real study in real earnest for definite results in the character, culture, discipline, education, and practical usefulness of those who pursue it. In no one particular is this growing prominence of Educational English seen more fully and more practically than in those successive collections of the best English authors recently prepared and now preparing, whose main object is to familiarize students in the early stages of their student life with "the best that is known and thought in the [English] world." Publishers are vying with each other to secure and issue these serials, while among authors themselves there is a generous and growing rivalry in presenting these editions in authoritative, helpful and attractive form.

Such is "The Athenaeum Press Series," with its admirable volumes already issued by Professors Schelling, Gummere, Phelps and others. So, we have the serials under the suggestive titles—"English Readings for Students," "English Classics for Schools," and "Students' Series of English Classics," in each of which excellent collections the educational element is distinctive. Introductions,

texts and notes are prepared with primary regard to the needs of the student, and on such wise that he may be led by a well-adjusted gradational process through the related provinces of English authorship.

One of the most praiseworthy characteristics of these books is that no unnatural distinctions are made between English Composition, so-called, and English Literature, or between either of these and the English Language. The student is thus taught how to write clear, cogent and correct English, not so much through the medium of any formal rhetorical method as by seeing for himself how the best English writers have written. So, the English Language is best learned as to diction, structure and general uses, by becoming familiar with those authors who have used it best. With this end in view, the Committee on Uniform Entrance Examinations wisely suggested "that the candidate's proficiency in composition should be judged from his answers," and "that formal grammar and exercises and the correction of incorrect English should in no case be more than a subordinate part of the examination." Formal Rhetoric has had its day, and happily so, and, in so far as the best needs of advancing students are concerned, formal literature, and even formal philology, may be so relegated to the past.

In the series known as "English Readings for Students" (Holt & Co.), there is a kind of sub-series, aiming to represent "the study of method in various forms of written composition." The four initial volumes are: *Specimens of Narration* (Brewster); *Specimens of Prose Description* (Baldwin); *Specimens of Exposition* (Lamont); *Specimens of Argumentation* (Baker). We commend these books most heartily to teachers of English, especially in our secondary schools, as books constructed on a rational principle of the coördination of criticism, language and literature, by which all formal distinctions are effaced, and the art of expression presented in its unity. All this is in the direct line of Educational English, and, in the best sense, disciplinary. These books, and such as these, are, in fact, supplying a lack in our school and college libraries which, as far as we can see,

could be met in no other way, placing the choicest reading in the hands of every student at the minimum cost and in convenient form for use and reference.

In speaking of these series, those who are engaged in preparing them will pardon, we are sure, a single suggestion, to the effect that the selections given from the prose and verse of any author should be strictly representative, and full enough to give a connected and logical account of the author's work. It would be invidious, of course, to cite instances, but some of these editions are made up of what we might term, the shreds and bits of literature. They are scrappy and piece-meal in their character. The samples shown are too limited, so as to make it difficult to form an estimate of the author's work as a whole. What Coleridge calls *The Law of Sequence*, must be observed. Hence, good examples of this editorial work are given us in one of the plays of Shakespeare, or one of the Oration of Webster, or one of the poems of Milton, each complete in itself and studied as a unit.

Nor is a word out of place to the effect that editing is one thing, and creative authorship is another and a higher thing. In the present rightful enthusiasm obtaining among us in the work of presenting and interpreting the writings of others, good care is to be taken that this be kept, after all, subordinate to original research and production on the part of the editor. There is a danger lest the old literary masters exercise too vigorous a mastery, and the rising school of American scholars in English become simply a school of criticism and exposition.

In fine, English is fully holding its own in America in the modern and growing competition of studies, engaging more brains than ever before, pursued on more sensible methods than ever before, and guaranteed, thus, to secure more practical and permanent results than ever. No rising American scholar need ask a more inspiring and useful mission than to be allowed to take some part in this most important work.

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TWO SPANISH MANUSCRIPT CANCIONEROS.

THE prolonged Spanish occupation of portions of Italy must at one time have made Spanish books and manuscripts quite plentiful in that country. A very important collection, consisting entirely of Spanish dramas, now preserved in the Bibliotheca Palatina at Parma, has been described by Prof. Restori of Pavia.¹ Manuscript *Cancioneros*, or collections of lyrical poetry, seem, however, to be of very rare occurrence in the Italian libraries.

Prof. Teza of the University of Naples describes such a collection: *Di una Antologia inedita di versi spagnuoli fatta nel secento*, in the *Atti del Real Istituto Veneto* vii, 6. Ser., Fasc. 6, Venezia, 1888-89, pp. 709-739, a publication that is inaccessible to me, and the notice of which I take from a "Satzprobe" of the *Kritischer Jahresbericht über die Fortschritte der Romanischen Philologie, herausgegeben von Karl Vollmöller*, München, 1891, p. 232.² The public libraries of Milan contain no MS. *cancioneros*, and the only one in St. Mark's library in Venice, has been described and numerous extracts from it have been published by Mussafia.³ The Bibliotheca Nazionale of Florence, however, contains the two following *cancioneros*, both of the seventeenth century. Cf. Catalogue, p. 223, *Cod. cccliii*, marked D. 353: *Var. poesie spagnuole copiate da Monsignor Girolamo da Sommaria. Cod. chart. in 40. saec. xvii.*

¹ La Collezione CC. iv. 28033 della Bibliotheca Palatina-Parmense. Fasc. 15 (vol. vi) of *Studi di Filologia Romanza*. Roma, 1891. One of these plays has since been published: *Don Baltasar de Caravajal, La Bandolera de Flandes (El Hijo de la Tierra)*, *Commedie Spagnuole del Secolo xvii, sconosciute, inedite e rare publicate dal Dr. Antonio Restori*, Halle, 1893. (Romanische Bibliothek, ed. Förster.)

² Since this notice was written there has appeared: *Alfonso Miola, Notizie di Manoscritti Neolatini della Biblioteca Nazionale di Napoli. Parte prima*. Napoli, 1895. A description of the MS. used by Prof. Teza, together with an Index of first lines is given on pp. 37-46.

³ Ein Beitrag zur Bibliographie der Cancioneros aus der Marcusbibliothek in Venedig, *Separatabdruck aus den Sitzb. d. Phil.-hist. Cl.*, liv. Bd. 1 Hft. On p. 91, "O triste partida mia," l. 13, read *quiteis* instead of *quereis*; p. 105, "Venciste al rrey Africano," l. 3, read *por tu mano*; p. 133, read "Oyga tu merced y crea."

- I. Don Luys de Gongora, canonigo de Cordova. Poesie. pag. 1 et alibi sparsim.
- β. Forse dell'istesso: Parafrasi in versi spagnuoli delle odi di Orazio Flacco 5, 11, 14 e 22 del Libro 1, dell'ode 10 del libro ii; dell'ode 9 e 10, Lib. iii, dell'ode 13 Lib. iv, e dell'ode 2 degli epodi. pag. 191-196.
- γ. Romance de la entrada de los Reyes D. Phelipe, etc., p. 97.
- δ. A Lope de Vega, p. 13.
- ε. A la entrada de la Duquesa de Lerma, p. 15.
- ζ. A Don Diego de Mendoza, p. 16.
- II. El Conde de Salinas. Soneto. p. 30.
- III. Fray Luys de Leon. Poesie, pp. 60, 177. The latter is a "Cancion à Nuestra Señora, de Fray Luys de Leon, estando preso el año 1576."
- IV. Don Alvaro de Luna. Romance, p. 101, begins: "Aquella Luna hermosa," printed in Duran, *Roman. Gen. ii* No. 998. and entitled, "Testamento de Don Alvaro de Luna."
- V. El Frayle Benito, Coplas, p. 241; beginning: "Solamente en los fregones."
- VI. Lope de Vega, Poesie, p. 298.
- VII. Hussein, Ambaxador de Persia, Poesie Spagnuole, pp. 299, 303.
- VIII. El P. Controverde Agostiniano predicador del Rey, son en muerte de D. Phelipe II, p. 318.
- IX. Elegia de Ovidio que comienza *Aestus erat* en el Lib. i, traducida por el Vicentino, p. 319.
- X. Inscrizioni sepolcrali che sono nella chiesa maggiore de Lisboa, p. 247.
- XI. Pasquinate, p. 321 (Ital).
- XII. Adagiorum centuria V. p. 349, sono proverbi latini.
- XIII. Anon. de numero ternario, quinario et noveno, pag. 481.

The volume begins with the "Soneto al sacco de Cadiz," año de 1596, de Don Luys de Gongora, beginning: "Vimos en Julio una semana sancta."

The sonnet to Lope de Vega, p. 13, is as follows:

A tí, Lope de Vega, el eloquente
Repentino poeta acelerado,
Morador de la fuente del mercado
Sustentado con sangre de inocente,
Hanme dicho que dizes de repente
Y que de tu dezir estás pagado,
Y tambien que arrojas de pensado
Coplones que caminan a las ueynte.
Huelgome dello, Lope, y gusto mucho
Del rumbo que traheys y la braueza;
Sed buen hijo, serui a D^a Hulana,
Que á fé de pobre que lo que escucho
Es murmurar de uos mucha pobreza
Con uanagloria y presuncion ufana.

The MS. contains a number of ballads not in Duran:

p. 95. "Al pie de una seca encina;"

p. 96. "Recostado está Siluero
al pie de una fuente clara,"

p. 97. "Romance de la entrada de los Reyes
Phelipe y Doña Margarita de Austria en Salamanca," año de 1600, beginning: "Despues
que llegado fueron."

P. 349 follows "Adagiorum centuriae quinque:
Amo de muchos, lobos se lo comen
Multitudo imperatorum Cariam perdidit, etc.
P. 390. Capanna di Tirsi:

"Doue con le sue fresch'e lucid' onde."

The other volume is described in the Catalogue as follows: Cod. cccliv (marked D. 354), "*Poesie spagnuole copiate da Arnaldo cameriere di Monsig. Girol. da Sommaria. Cod. chart. in 4. saec. xvii. Indice: Obras de Don Diego de Mendoça desde la pr^a hoja hasta ha 228.*

Obras del Frayle Benito desde 232 hasta ha 348.
Obras de Fray Luys de Leon desde 350 hasta el fin.

The first rubric is: Obras del muy illustre cauallero y excelentissimo Poeta Don Diego de Mendoça, Embaxador por el Rey Nuestro Señor en Turquía, Venecia, Roma, y Inglaterra. fol 1: Don Diego de Mendoça al Cardinal Espinosa.⁴ Illustrisimo Señor: El Governador de Breza, estando el Emperador en Palacio, prendió el Alcalde Ronguillo en Valladolid: Gutierre Lopez de Padilla desafió en Palacio y mató en Alcaudete á Don Diego Pacheco, el Duque de Gandia y Don Luys de la Cueva pusieron mano á las espadas delante del Emperador en Çaragoça, el marques, etc.

⁴ This Cardinal Espinosa was Diego de Espinosa, who died Septbr. 15, 1572.

Fol. 2. Muy magco señor. Porque me manda Vm. le escriba muy largo en que andan mis negocios, y como me va en esta, etc. Fol. 13, El Bachiller al Capitan Salazar: La fama como es recuer[d]o general del mundo, a llegado á esta corte de Roma cargada de las victorias del emperador nuestro señor, y pensando pasarlo embuelto entre ellas como doblon de plomo, venia asimismo, etc. Fol. 23: Respuesta del Capitan al Bachiller. Fol. 31: Soneto. "El hombre que doliente está de muerte," followed by the sonnet "Dias cansados, duras horas tristes." The last poem by Mendoza is Penolope (sic) y Ulises, fol. 227.

The poems of Fray Benito begin on page 232 with the following poem:

Una viuda en Aragon viuia
que tanto en castidad se senalaua, etc.

The Obras de don Luys de Leon begin on fol. 351^v with

"Vida descansada":
'Que descansada vida, etc.'

Want of time, and the inability to procure in the Florence library, any edition whatever of the poems of Gongora, Luys de Leon or Diego Hurtado de Mendoza, must be my excuse for the above very imperfect description of two manuscripts that are certainly not without interest. Both are carefully written, the latter (D. 354), being a beautiful piece of work, and should be taken into account, together with MS. 311 of the National Library at Paris,⁵ should anyone venture to re-edit the works of Mendoza.

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THE MISPLACEMENT OF Only.

It is the purpose of this article to examine with some care the so-called misplacement of the adverb *only*,¹ as exemplified in the sentence, "He only spake three words."

⁵ Cf. Morel-Fatio, "L'Arte Mayor et l'hendecasyllabe dans la poésie Castellane du xve siècle et du commencement du xvie," p. 22. Extrait de la *Romania*, tome xxiii. Paris, 1894.

¹ To Mr. R. O. Williams, whose paper on this subject appeared in the April number of MOD. LANG. NOTES, I tender my apologies. If I seem to poach on his preserves, I can only plead (or shall I say plead only?) that my conclusions were reached some little time before the publication of his.

The earliest opinion on the subject that I have found recorded anywhere is in Bishop Lowth's *A Short Introduction to English Grammar*, published in London in 1763. In the edition of 1767, which alone I have had an opportunity of consulting, the passage reads as follows: "The adverb, as its name imports, is generally placed close or near to the word, which it modifies or affects, and its propriety or force depends on its position." Then (in a foot-note): "Thus it is commonly said, 'I only spake three words;' when the intention of the writer manifestly requires, 'I spake only three words.'" (P. 146.)

In 1776, Dr. Geo. Campbell, in his *Philosophy of Rhetoric*, touched upon the same subject:

"In the next quotation the homonymous term may be either adjective or adverb, and admits a different sense in each acceptation:

'Not only Jesuits can equivocate.'

If the word only is here an adverb, the sense is, 'To equivocate is not the only thing that Jesuits can do.' This interpretation, though not the author's meaning, suits the context. A very small alteration in the order gives a proper and unequivocal, though a prosaic expression of the sense: 'Jesuits can not only equivocate.' Again if the word only is here an adjective (and this, doubtless, is the author's intention), the sense is, 'Jesuits are not the only persons who can equivocate.' But this interpretation suits ill the composition of the sentence." (p. 252.)

In 1783 appeared Hugh Blair's *Lectures on Rhetoric and Belles Lettres*. Discussing in Lecture eleven the syntax of adverbs, the author calls attention to the 'nicety' of their position when they are "used to qualify the signification of something which either precedes or follows them." As illustration, he cites a passage from Addison's *Spectator*, No. 412: "By greatness I do not only mean the bulk of any single object, but the largeness of a whole view." "Here," says Dr. Blair, "the place of the adverb only, renders it a limitation of the following word *mean*. 'I do not only mean.' The question may then be put, What does he more than mean? Had he placed it after *bulk*, still it would have been wrong. 'I do not mean the bulk only' of any single object. For we might then ask, What does he mean more than the bulk? Is it the the colour? Or any other property? Its proper place, undoubtedly, is after the word

object. 'By greatness, I do not mean the bulk of any single object only; for then, when we put the question, What does he more than mean than the bulk of a single object? the answer comes out exactly as the author intends, and gives it, the largeness of a whole view.'"

Dr. Blair's conclusion is as follows:

"The fact is, with respect to such adverbs as only, wholly, at least, and the rest of that tribe, that in common discourse, the tone and emphasis we use in pronouncing them, generally serves to show their reference, and to make the meaning clear; and hence we acquire a habit of throwing them in loosely in the course of a period. But, in writing, where a man speaks to the eye, and not to the ear, he ought to be more accurate, and so to connect those adverbs with the words which they qualify, as to put his meaning out of doubt, upon the first inspection."²

The opinions expressed by Lowth, Campbell, and Blair, are echoed by all except a very few of the authorities who come after them.³ Of these exceptions, the most important are Maetzner and Bain. Maetzner wrote in 1865; Bain, in 1874. According to Maetzner, the rule for the use of *only* is as follows: If *only* qualifies a single notion, such as an adjective or adverb, it usually stands before it; but if *only* is detached from its reference to a single

² Cf. Lecture 21, in which the criticism of the passage from Addison is repeated.

³ Into the *selva selaggia* of English grammars I do not pretend to have penetrated very deeply. The number examined, however, has been large enough to guard against any serious oversight. Among the most important of those I have consulted are the following: Wm. Hazlitt's *A New and Improved Grammar*, London, 1810, professedly based on Lowth's Introduction; Lindley Murray's *English Grammar*, which in its comment on the use of *only* follows Blair; Wm. Cobbett's *Grammar of the English Language*, Letter xxi; Chas. Coote's *Elements of the Grammar of the English Language*; Peter Bullions' *The Principles of English Grammar*; Gould Brown's *Grammar of English Grammars*; J. Walker's *Rhetorical Grammar*; and W. C. Fowler's *The English Language in its Elements and Forms*. The rhetorics have been examined with greater thoroughness; I do not think I have overlooked one; but since with few exceptions they contribute nothing, or next to nothing, to the solution of the problem, it is not worth while taking space to enumerate them. The same remark may be made upon works which deal with the subject of English usage. From one of these last, however, I cannot forbear to quote. Gould's *Good English*, a very menagerie of wild opinions, comments as follows on the use of *only*: "The misplacing of the word only is so common, so absolutely universal, one may almost say that only cannot be found in its proper place in any book within the whole range of English literature."

notion, and refers to the predicate generally, it may take some other place. (*Englische Grammatik*, Bd. 3, p. 584.) The example given is: "I have only been six days at St. Petersburg." (Bulwer, *Devereux*, 5, 2.)

Prof. Bain, in his *English Grammar as bearing upon Composition*, out of sixty-three pages given to "Order of Words," devotes three to a discussion of the placement of *only*. In the view of Prof. Bain, the place of this adverb is governed by two laws, the law of Proximity and the law of Priority. The law first requires that the qualifying word be placed near the word qualified. The second law rests upon two considerations: first, that the qualification usually precedes the thing qualified (cf. Spencer's *Philosophy of Style*), so that "if a qualifying word lies between two words and is not specially excluded from the one that precedes, the principle of order would make us refer it to the one that follows;" second, that a qualifying word qualifies all that follows until we come to a break in the sentence. Applying these principles to the word *only*, Prof. Bain derives the following rule of practice; "In composition the only safe rule is to place the subject to be restricted after the 'only.'" To this rule he makes but one exception, though an important one, as I shall try to show later. He says that the sentence, "He only came home yesterday" is hardly worth changing to "He came home only yesterday," for the reason that

"there is something gained by interposing before 'came home' the intended qualification. We expect after the verb a simple unqualified date—'he came yesterday, last Tuesday.' When the meaning is that he might have been much sooner but did not actually arrive till yesterday, there is a want of some qualification prefixed. 'He did not come till yesterday,' is the full expression, but rather long and formal for colloquial address."

To these opinions of Prof. Bain very little has since been added. Prof. Genung, writing in 1887, allows no exception to the stringent rule. "It is undoubtedly a fact," he admits, "due to the so frequent misplacing of *only*, that people make the adjustment of sense unconsciously. But this should not be taken as an excuse for the incorrect usage." The most recent comment on this use of *only* oc-

curs in an article by Mr. R. O. Williams, published in MOD. LANG. NOTES, Vol. 10, pp. 67, 68. Bringing together examples from about thirty authors, ranging in time from Sir Philip Sidney to Rudyard Kipling, Mr. Williams draws the conclusion that sentences of the type "He only spake three words" occur so frequently as to leave the impression that this type is more common than the type "He spake only three words." He notes also that sentences of the first type are particularly frequent in writers that show spontaneity.

The results of theorizing and investigation down to the present time may be summed up as follows: (1) There is pretty general agreement among grammarians and rhetoricians that the type of sentence represented by "He spake only three words" is preferable to the type of sentence "He only spake three words," provided we do not wish to contrast the verb *spake* with some other verb. (2) With but very few exceptions these writers maintain that *only* should always immediately precede the word upon which it operates. (3) Maetzner makes the so-called irregular form a special case; Prof. Bain adheres to the general rule, but notes an exception in the type of sentence represented by "He only came yesterday." (4) Mr. Williams holds that the type of sentence represented by "He only spake three words" is more frequent than the other type and is especially noticeable in writings characterized by spontaneity.⁴

Of the various principles suggested by these writers as explanations of the placement of *only*, the two principles of Prof. Bain's, Proximity and Priority, seem to me at once the simplest and the most comprehensive. If, in

⁴ Since writing this article I have noticed that Prof. C. B. Bradley in his *Orations and Arguments*, p. 358, makes an illuminating comment on this sentence in one of Erskine's speeches: "It only remains to remind you that another consideration has been strongly impressed upon you and no doubt will be insisted on in reply." (Speech in Behalf of John Stockdale.) The following is Prof. Bradley's note "The position of the word *only* in a sentence is a matter which used to be determined almost wholly by considerations of euphony and rhythm. The claims of clearness and precision are now more generally recognized and we are apt to insist that the word be placed next to that which it qualifies. The difference is sharply brought out in this particular case. Odd as the sentence now sounds, it would be difficult unless we recast the whole, to find another place for *only* without destroying either sense or rhythm, or both."

addition, we bear in mind Prof. Bain's defence of "He only came yesterday," and take into our account the demands of rhythm, that most powerful of stylistic agencies, we have all the rhetorical principles we need. Let us see if we can explain by means of them the common examples of misplacement.

The various forms of sentence in which *only* is used as predicate adverb may be indicated diagrammatically as follows:

A.—verb+only+verb-qualifier.

In this type of sentence *only* operates on the verb-qualifier. Example: "He spake only three words."

B1.—only+verb+verb-qualifier.

In this type of sentence *only* operates on the predicate as a whole. Examples: "And besought him that they might only touch the hem of his garment." (Et rogabant eum ut vel fimbriam vestimenti ejus tangerent. Matt. 14: 36.) "What would be best advised then, if it be found so hurtful and so unequal to suppress opinions for the newness or the unsuitableness to a customary acceptance, will not be my task to say; I only shall repeat what I have learnt from one of your own honorable number." (Milton, *Areopagitica*.)

B2.—only+verb+verb-qualifier.

In this type of sentence *only* passes over the verb to operate on the verb-qualifier. The following is perhaps an example: "Though we were ten days in Naples, I only saw one quarrel." (W. D. Howells, *Italian Journeys*, cited by F. Hall.)

B3.—only+verb+verb-qualifier.

In this type of sentence the operation of *only* is distributed over the verb and its qualifier. *Only* affects the verb in one way and the qualifier in a different way. The following example is from Bacon's essay Of Building:

"Beyond this court, let there be an inward court . . . ; on the under story towards the garden, let it be turned to grotto, or place of shade, or estivation, and only have opening and windows towards the garden."

In this sentence, as I interpret it, *only* modifies in one way the phrase 'have opening and windows' and in another way, 'towards the garden.'

Of these four possible arrangements, the first and second fall under the rule that *only* should immediately precede the word or words it modifies. The third, looked upon by most authorities as incorrect, is the form supposed to be exemplified in the sentences offered in text-books for correction. The last form is a common and in my opinion a correct form which has not as yet received adequate consideration. I will take up these various forms one by one.

In A, the force of *only* is directed upon the qualifier of the verb. The verb itself is unaffected. As we read the sentence, we accept the verb, when we come to it, at its face value, afterwards making such modification of our first impression as is called for by the qualifier. The verb, therefore, considered by itself, must be consistent with the qualification. Clearness may even require more than this, may require that there be something in the preceding part of the sentence to point the way to the qualification which the verb is to undergo. If this is not the case the qualification, when it comes, may call for a painful readjustment of the idea conveyed by the verb. It follows that sentences of this type, even if technically correct, may not meet all the requirements of clearness.

In B1, the verb and the qualifier fall in the same stress-group with the adverb *only*, and *only*, in consequence, operates upon the predicate as a whole. This type, since it meets all demands, does not call for further consideration.

In B2, *only* is expected to operate on the qualifier but not upon the intervening verb; but this expectation is usually disappointed. The verb, falling in the same stress-group as the qualifier, claims a share of the modification, and sometimes takes it all. Thus the aim of the writer is frustrated, and the sentence he produces is ambiguous. If clear sentences of this form are sometimes written, it is because in some cases the union of verb and adverb is seen to be impossible. Sentences of the form B2, when the rhythm per-

mits, should be converted into the form A.

In B₃, the force of *only* is divided. Part of its force, going to the verb, provisionally negates or limits the face value of the verb, and warns us that something is to follow. The remainder of its force is expended on the qualifier.⁵ The nature of the limitation imposed upon the verb may be made evident by re-wording a few examples of this type of sentence.

"I think he only loves the world for him."⁶
(Shakespeare, *M. of V.*, ii. 8.)

Re-worded: I think he cares little for the world except on his account.

"He only lived but till he was a man."
(*Macbeth*, v. 8.)

Re-worded: He did not live long—only till he was a man.

"We only believe as deep as we live."
(Emerson, *Art.*)

Re-worded: Our belief is limited. We believe only as deep as we live.

"The fraud could only be counteracted by an edition equally cheap and more commodious." (Johnson, *Life of Pope*, cited by F. Hall.)

Re-worded: The fraud could not easily be counteracted—only by an edition, etc.

If the distinction drawn between B₂ and B₃ is correct, it follows that the process of conversion recommended for B₂ will not operate satisfactorily in the case of B₃. Converting good sentences of this type into the type A may result in some loss of clearness. A few examples will bring out the force of this remark. Consider the first of the sentences

⁵ The analogy of the French *ne . . . que* will suggest itself to the reader.

⁶ It will be interesting to note the attempts of translators to render these originals: "Ich glaub' er liebt die Welt nur seinetwegen" -Schlegel and Tieck; "Ich glaub', er liebt die Welt nur noch um ihn" -Simrock; "Ich glaub', um ihn nur liebt er noch die Welt" -Moriz Rapp; "Ich glaub um seinetwillen liebt er nur die Welt!" -J. W. O. Benda; "Est ist als lieb' er nur um ihn die Welt" -Bodenstedt Edition; "Je crois qu'il n'aime cette vie que pour Bassanio" -F. V. Hugo; "Er lebte nur bis er zum Mann gereift" -Ph. Kaufmann; "Il n'a vécu que les années nécessaires pour former l'homme" -Le Tourner (1778); "Vivió tan solo hasta hombre ser" -G. Macpherson; "Vivió hasta ser hombre, y con su heróica muerte probó que era digno de serlo" -Menéndez Pelayo; "Ἀνδρὰς γὰρ γεῖν μάλιστα ἐφθασε" -D. Bikelos.

cited above, "I think he only loves the world for him." Recasting this sentence in the form A, we have, "I think he loves the world only for him." But in this form the first part of the sentence is momentarily misleading. To the reader who has formed a correct conception of Antonio, the words "I think he loves the world," if he accepts them at their face value, seem to promise a startling revelation of character. But this promise is immediately broken by the appearance of the restrictive adverb. The presence of *only* before the verb is evidence of the author's unwillingness to leave us in doubt, even for an instant, with regard to the true value of the verb.⁷ Other examples of non-convertible sentences are the following:

"The awfully smart boy is only smart—in the worst American sense of the word—as his own family make him so." (L. Hutton, "Literary Notes," *Harper's Mag.*, vol. 80.)

"Philosophy, in the true sense of that word, never destroys an ideal that is worth preserving. Coming to consciousness of yourself can only bring to light weakness in case the weakness already exists in you." (J. Royce, *Spirit of Modern Philosophy*, p. 18.)

"He often had to stay in Washington two or three months before he could accomplish his purpose, and in too many cases he only did accomplish it finally at the expense of some poor fellow who was already in the departments, but who no longer had influence sufficient to insure his detention." (T. Roosevelt, "The Merit System," *Cosmopolitan*, May, 1892.)

On the other hand, when by the context, or by our personal knowledge (which is a kind of context), we are warned of what is coming, the form B₃ may be inferior to A. Thus when Mr. Howells in *Tuscan Cities*, p. 208, writes, "The landlord took off a charge for two pigeons when we represented that he had only given us one for dinner," we are warned by the words 'took off a charge' that 'had given' is to be taken with a negative limitation. In this case the arrangement 'had given us only one for dinner' (considerations of rhythm a-

⁷ Intentional postponement of the adverb for comic effect is aptly illustrated in the following quotation:

Gremio. And if I die to-morrow, this is hers,
If whilst I live she will be only mine.

Tranio. That 'only' came well in.
(Shakespeare, *T. of S.* ii, 1.)

side,) is preferable to the arrangement, 'had only given us one for dinner.'

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THE AUTHORSHIP OF FLAMENCA.*

AN approximate date can be given of only two of Peire Rogier's poems. The one "Senh'en Raymbaut, per uezer . . .," addressed to Raimbaut d'Aurenga, must have been written before 1173, the year of Raimbaut's death.¹ The other is "Per far esbaudir mos uezis . . ."

"e uenc s'en," says the Provençal biography of Peire Rogier,² "a Narbona en la cort de ma dompna n'Esmengarda . . . lonc temps estet ab ella en cort e si fon crezut q'el agues ioi d'amor d'ella, don ella en fo blasmada per las gens. e det li comiat e'l partit de si. et el s'en anet a'n Raembaut d'Aurenga . . . lonc temps estet ab en Raembaut d'Aurenga. (e puois s'en partic de lui) . . ."

As Raimbaut died in 1173, we may put Peire Rogier's arrival at his court about 1170 and his arrival at Narbonne several years earlier. Further, the poem "Per far esbaudir mos uezis . . .," being the first of Peire Rogier's songs to Esmengarda,³ must have been written before 1170.

The second tornada of this poem reads as follows:

Bastart, tu uay
e porta'm lay
mon sonet a mon Tort-n'auetz;
e di'm a n'Aimeric lo tos
membre'lh dont es e sia pros.⁴

Aimeric was born the son of Manrique de Lara and Ermessinda, sister of Esmengarda.⁵ He would scarcely have been mentioned in a poem to Esmengarda, unless he was at this time at the court of Esmengarda. From 1167 on, Aimeric's name appears by the side of that of Esmengarda in documents.⁶ But might he not have come earlier to Narbonne?

* Cf. MOD. LANG. NOTES, May 1895.

¹ Appel, *Das Leben und die Lieder des Troubadours Peire Rogier*, Berlin 1882, p. 11.

² *Ibid.*, p. 34.

³ *Ibid.*, p. 8, note.

⁴ *Ibid.*, p. 47.

⁵ Appel, p. 13.

⁶ 7, 8 *Ibid.*, p. 12. Appel only remarks that the marriage of Manrique and Ermessinda was blessed with many children.

Very likely not earlier than 1164, the year in which his father died⁷ and when Esmengarda, to relieve his mother,⁸ may have invited him to come to her court. Thus we have 1164 as the *terminus a quo* of the poem. Now, as the poem is the first in a series of songs to the praise of Esmengarda, most of which were composed before Peire Rogier left Esmengarda's court (about 1170), we shall not go wrong in putting the date of "Per far esbaudir mos uezis . . .," as well as that of Peire Rogier's arrival at Narbonne, not later than 1165.

This conjecture is supported by the last two lines of the tornada with regard to which Appel observes:⁹

"Die ausdrückliche Bezeichnung lo tos 'der junge,' wie die Ermahnung scheinen auf grosse Jugend des Prinzen zu deuten. Das Jahr seiner Geburt ist uns nicht überliefert da aber die nur kurze Ehe der Eltern (Manrique starb 1164) reich an Kindern war, dürfen wir die Geburt Aimeric's als des ältesten in den Anfang der fünfziger Jahre legen."

As to Peire Rogier's earlier life, I quote the Provençal biography:¹⁰

"Peire Rotgiers si fo d'Aluergne; e fo canorges de Clarmon,¹¹ e fo gentils hom e bels et auinens e sauis de letras e de sen natural e cantaua e trobaua ben, e laisset la canorga e fetz se ioglars. et anet per cortz e foron grazit li sieu chantar. e uenc s'en a Narbona . . ."

It is almost certain that Peire Rogier was born before, or at least not later, than 1145.¹²

This assumption is strengthened by considering that Peire Rogier, calling Aimeric a "tos" and proffering to him paternal advice, was without doubt considerably older than Aimeric.

⁹ *Ibid.*, p. 12.

¹⁰ *Ibid.*, p. 34.

¹¹ With the material at my disposal I am unable to determine at how early an age it was possible, in the latter half of the twelfth century, to become a canon. Cf. Herzog-Plitt, 2d ed., v. vii, pp. 506-16 and Wetzer-Welte, 2d ed., v. ii, 1823-42.

¹² Peire Rogier [1160-80]. Thus reads the heading of the poet's biography in Diez (LWd T., 2d ed., p. 79) and Mr. Henckels hastily concludes: "Diez says that Peire Rogier was born about 1160-80." Had Mr. H. only read the first two pages of the biography, he would have seen that the dates are meant for the time during which the poet flourished.

To speak finally of the *Roman de Flamenca*, the *terminus a quo* as well as the probable date of its composition are the years 1234-5.¹³ Peire Rogier would have been at this time ninety years old. I have nothing further to add, although other reasons are not wanting why, even if he had been alive, he would not have been the author of *Flamenca*.

The striking similarity between Peire Rogier (Bartsch, C. pr., 4th ed., 84, 3) and the dialogue of Guillem and Flamenca¹⁴ has to be explained as "imitation"¹⁵ of Peire Rogier by the author of *Flamenca*.

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THE ELL AND YARD.

THERE has been some discussion in the last few years over the origin of the expression "de ell an' yard" (the sword and belt of Orion), which occurs several times in the writings of Joel Chandler Harris.

Until recently this discussion seems to have been confined to our own country; now, from across the ocean comes a breath of interest and curiosity.

The March number of *The Observatory*, an Astronomical magazine published at Greenwich, refers to it as of interest to those who care to collect astronomical allusions and references in contemporary literature.

It refers to a Christmas story by "Q" in the *Pall Mall Budget*, in which a plantation song is introduced, and says that the author claims that the expression "de los' ell an' yard" is genuine negro for Orion's sword and belt.

The refrain of Joel Chandler Harris' corn shucking song is as follows;

"Fer de los' ell an' yard is a huntin' fer de mornin'
En she'll ketch up widdus fo' we ever git dis corn in."

From a later edition of his works I quote also:

"It wuz dark, but the stars wuz a shinnin',
an' Johnny could tell by the ell-an'-yard (the

¹³ Revillout, *Rdlr.*, v. viii, p. 16; Meyer, *Romania*, v. v, p. 123; Stimming, *Gröber's Grundr.*, v. 2, ii, p. 10.

¹⁴ The discovery has been made already by Appel, p. 14, note 3.

¹⁵ Cf. Appel, p. 15, note 2; Diez, *Pd T.*, 2d ed., p. 21.

constellation of Orion) that it was nigh midnight."

Dr. Thomas P. Harrison, takes this latter quotation and works out a very ingenious theory regarding the origin of the expression, which he has published in *MOD. LANG. NOTES* for April, 1893. He gives his article the title of "The Elnyard," and begins by saying that he was first led to believe that the expression "the ell and yard" referred to the pleiades, and gives his reasons. Later he says:

"The idea evolved in elnyard is made evident by the Ancient Swedish term for the Belt of Orion (cf. Jamison) that is Friggerock 'Freye's Distaff', which after the introduction of Christianity became Marirock, Mary's Distaff in Scotland (cf. *Century Dictionary*) Our Lady's Ellwand. Thus it seems that the three stars in the belt of Orion appeared to these people as projecting a line an ell in length."

"Mr. Harris" he says, "is evidently wrong in writing ell-an-yard the *m* is only the middle English ending as it appears in Elm (cf. *Century Dictionary*) for ell."

Let us try to supplement Dr. Harrison's work by Astronomical investigation.

First, taking an astronomy published side by side, as it were, with the *Observatory*, where the expression is quoted as "genuine negro," we find a very interesting description of Orion, that begins to throw some light on the subject.

In Smyth's *Cycle of Celestial Objects*, published in England in 1844, Orion is mentioned as the most beautiful and brilliant of all the constellations and the most noted among the Ancients.

In describing the stars in the belt and sword, many of the popular names for them are given; first the old Arabian ones, meaning the "Giant's belt" and the "Gold grains or span-gles."

Then we have "Jacob's Staff, perhaps from the traditional idea mentioned by Eusebius that Israel was an Astrologer."

Some of the other names mentioned are:

"The Golden Yard of Seamen, the Three Kings of Soothsayers, the *ell and yard* of tradesmen, the Rake of Husbandmen and Our Lady's wand of the Papists."

Coming back to our own country, where the expression is still in common use, we find in *The Wonders of the Heavens*, by Duncan

Bradford, Boston 1837, the sword and belt of Orion again spoken of as the "Yard and Ell" with a short description.

Going still farther back, E. H. Burritt A. M. in his *Geography of the Heavens*, published at Hartford, Conn., in 1833, gives a more detailed description. He says:

"Those four brilliant stars in the form of a long square or parallelogram, intersected in the middle by the 'Three Stars' or *ell and yard*—form the outlines of Orion."

Again, in speaking of the stars in the belt he says:

"They are usually distinguished by the name of the 'Three Stars' because there are no other stars in the heavens that exactly resemble them in position and brightness, etc., etc."

The more common appellation for them, including those in the sword, is the *ell and yard*. They derive the latter from the circumstance that the line which unites the three stars in the belt measures just 3° in length, and is divided by the central star into two equal parts like a yard stick; thus serving as a gradual standard for measuring the distances of stars from each other, etc., etc.

There is a row of stars south of the belt running obliquely . . . which forms the sword. This row is called the *ell* because it is once and a quarter the length of the *yard* or belt."

It has been asked repeatedly, "Why do they say, 'de los' ell an' yard?" That is undoubtedly a poetic fancy.

When Johnny can tell by their position in the heavens that it is near midnight, he does not say "de los' ell an' yard." He sees them. It is in the corn shucking song that they are lost.

The corn shucking in some parts of the South, as the rice gathering in others, was looked forward to as a festival season. It was often made in turn, on one plantation and then another, an all-night jollification, joined in by negroes of the neighboring plantations.

During the night songs were sung, often accompanied by a crude form of shuffling dance; jokes were passed around and refreshments liberally provided, were thoroughly enjoyed.

At this season of the year the *ell* and *yard* are below the horizon, or not visible till day-break. To the negro they are "lost," but he knows they will herald the day when a certain amount of corn is expected to be "in"

or housed, and the corn shucking ceases for the time.

His fancy pictures them while still below the horizon as waiting or hunting for the morning and in this poetic way he says:

"Fer de los' ell an' yard is a huntin' fer de mornin'
En she'll ketch up widdus 'fo' we ever git dis corn in."

Or is it perhaps possible that from the same source which supplied the whole conception, a hazy idea was obtained of Orion the mighty hunter, who was beloved by the Dawn.

NOTE.

Since writing the above, an effort to find, if possible, some use or knowledge of the expression "The Ell and Yard" outside of the Southern states, has resulted in the discovery of a trace of it, in a perverted form, among the retired sea captains on Cape Cod; notably those who have spent most of their lives whaling.

One old captain who, I was told, knew more about lunar observations than any man on the end of the Cape, informed me that he had never heard of the Ell and Yard, but knew all about the Yard and L. His explanation of this was that the "three bright stars" were called the "Yard" because they resemble the yard-arm of a ship and when joined to the stars in the sword, they form the letter L.

Another form of the expression that was given me was simply the letter L. From that version the "Yard" had disappeared entirely.

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FRENCH THEATRE.

Essai sur Favart et les Origines de la Comédie Mêlée de Chant. Par AUGUSTE FONT. Toulouse: Edouard Privat, 1894. 8vo, 350 pp.

THE origin and development of the *Opéra Comique* has been recently discussed in a work offered by M. Auguste Font to the Faculté des Lettres de Paris, as Doctor's thesis. An accurate history of this form of entertainment ought to throw a strong light on the manners and social tone of the eighteenth century in France since it is truly affirmed that the state of a people's civilization can be

judged by their choice of amusement, their moral condition by the character of the relaxation in which they indulge. It is most important that careful attention be given to this phase of a nation's life, and the investigations upon this theme should be of value. With Favart as a fixed point, the author goes back into the thirteenth century, and traces thence the gradual evolution of a species of popular expression, unique in itself, and peculiar to the people by whom it has been so inordinately cherished.

The writer was fortunate in having access to the documents purchased by the government at Favart's death, and now jealously guarded in the library of the Grand Opera House. These consist of three large portfolios filled with unsorted manuscripts and notes relating to his various plays. M. Font also makes use of the life of the poet by his grandson, and refers to contemporary literature, as well as to the large collections known as *Théâtre de la Foire* and *Théâtre Complet*. The matter offered is abundant, and the authorities quoted are most extensive; the presentation is sketchy and ill-balanced, but the research seems carefully made, and a complete list of the plays enhances the value of the essay. The treatment closes with a glance at Sedaine who encouraged and fostered the movement shaped by Favart. It covers six or eight centuries, going back to the love-songs of the troubadours and the lyrical contests of the age of chivalry.

To sing *chansons*, to hold tournaments of antiphonal verse or *jeu-partis*, to divert a goodly company with some romantic tale, partly recited and partly sung, was as natural to the French cavalier of the middle ages as language itself. The passion for song and dance is inborn in the lightsome Celt, and the pot-pourri performances given at that time in the open air, on the Pont Neuf, and in the public places of Paris, were only an outcome of this characteristic disposition. Tuneful and appealing airs, apt to seize the popular fancy were caught up by wandering musicians and thus scattered through the country. The minstrel left them singing behind him in every town through which he passed, and these *vaudevilles*, as they came to be called, were used again and again, always heard with un-

diminished pleasure, no matter to what words they were fitted, or with what ideas they were associated. They were heard on the street and in the homes of the people. Mme la Comtesse would warble absently a refrain at her toilette, and the King himself might hum some tune while sitting in his cabinet. In course of time these airs, through frequent adaptation, became most supple, and any change in rhythm or time could be readily made when a setting was required for some recent political or social squib.

Later on, when Paris became the assured throne of the consolidated kingdom, and the royal court there assumed authority in matters of art and fashion, this was the centre from which were disseminated all novelties and innovations. Endorsed by the capital, any idea or mode would be certain of influence throughout the provinces and burghs of the land. The special channel of radiation was then, as now, trade, and the large fairs held at Paris furnished the means of intercourse and exchange.

The spot where the St. Germain market is now held was in olden times the focus of gayety in the town. Inaugurated in the days of Philip Augustus, this fair, which lasted from February until Easter, was a constant attraction for the burghers, and a source of diversion for the finer folk of the court. Booths were spread on every hand for the exhibition of curious wares and costly products of foreign lands. Rare embroideries from Persia, exquisite Venetian glass, filmy silks, cobwebs of delicate lace, and sinister blades of Damascus dazzled the eye and bewildered the judgment. Here was to be seen the intricate workmanship of Italian goldsmiths, or perchance a piece of finely decorated silver wrought by the cunning hand of a Cellini, while near by precious stones flashed back the sunlight, or mimicked the glare of the torches. Farther on, a fortune teller in sombre sable sent shivers of awe through his audience, or an importunate bell summoned the loiterers to a dramatic performance in which acts and words none of the purest, evoked uncontrollable laughter. Here tumblers twisted themselves into strange figures, dancers pirouetted and whirled giddily on their toes, and tight

rope performers challenged applause by their dexterity. Harlequin and Columbine glided through their pantomime, and jugglers dazed the imagination by their marvellous feats. During the day, trade was briskly carried on, but with the magic of torchlight the place became a bewildering fairy land. Titled lords and ladies might be seen glittering in satin and cloth of gold; loud laughter and gay songs echoed through the corridors; and boisterous words frequently carrying bloodshed in their train, might be heard above the general murmur of voices. It was a constant carnival of mirth, gorgeousness, and orgies indescribable, a scene of unbridled license and wantonness, where anything that could amuse would gain instant recognition.

Across the river, beyond the church of St. Laurent, on the ground now occupied by the *Chemin de fer de l'Est*, was a smaller market known by the name of the sacred edifice near which it was held. This was too distant to be frequented by the city people, and till the time of Louis XIV it was given over to the country folk who, during the months of August and September, came hither to lay in their supply of earthenware and china. In the reign of the Grand Monarch, however, it took a step forward and almost rivalled its brilliant sister.

At these two great successive cosmopolitan gatherings, theatrical entertainments were popular in the extreme. The benches would be crowded with eager sightseers, whether it were to watch the lifelike puppets of a cleverly manœuvred show, or to applaud the graceful posing of some foreign star. The fame of these entertainments, in certain instances, reached the royal ears, and special performances would be commanded before the court. Countenanced in this manner by the first tribunal of taste in the land, the companies of the fair became the fashion, and, as the seventeenth century drew to a close, impinging upon the prerogatives of the Grand Opera.

The latter species of entertainment had been inaugurated under the Italian Lulli, and the quick jealousy of the musician took alarm. Were the musical performances of the magnificent *Palais Royal*, produced with all the accessories of orchestra and ballet to be

slighted for a miserable show of itinerant players? Influenced by the representations of the intolerant master, the king forbade vagrant actors the use of singing or dancing, restricting them to puppets, tumbling and pantomime. The dignified dame, now known as the *Comédie Française* had also had occasion to complain bitterly of these impertinent upstarts filching plays that were her peculiar property, and it was with extreme satisfaction that she saw this check applied to their pretensions.

The Opera in France is an exotic. From the beginning of the renaissance several attempts were made to transplant the drama of Italy to the Parisian stage. Henry the Third yielding to the dominant influence of his time invited to Blois a celebrated Florentine troupe under the direction of Flaminio Scala and made persistent attempts to thwart the opposition of parliament and establish them permanently in his kingdom, but the death of their patron, and subsequently political disturbances ruined the venture. The stalwart, amorous son of Jeanne d'Albret, in the latter part of his reign, again favored such an enterprise, possibly to draw off the jealous attention of his Italian spouse from the royal gallantries, and again the undertaking failed. From this time little more is heard of the Italian drama till the brilliant days of Louis the Fourteenth. The Cardinal lover of Anne of Austria sought to divert his troublesome young sovereign from affairs of state by enlisting his interest in æsthetic matters. Passionately devoted to art himself, he quite unintentionally inculcated in his royal charge a love of music allied to scenic representation, and developed a taste which bore splendid fruit later on when Mazarin's cunning brain had returned to dust.

Meanwhile the adaptation of musical form had assumed appreciable proportions on its native soil, and now when it appears in a foreign land there is a distinct suggestion of its modern tone. The first approach to genuine opera in France was seen in *La Folle Supposée* given at the *Théâtre du Petit Bourbon* in 1645. Most of the play was spoken, to be sure, but there was a large orchestra which accompanied the singing of original airs, and led

the ballet. Musical setting, however, was not considered an organic part of the performance. It was extraneous to the main interest, and was used merely as an embellishment, or as a means of appeal to the restless tastes of the French people. There was also elaborate stage machinery.

The success of this new departure was quickly felt, and reflected in the literature of the stage, both in the style of the productions and in the regulation of form to the ruling craze. Corneille deigned to avail himself of the vulgar fancy for intricate stage mechanism, and Molière with his subtle sense adjusted himself without delay to the popular point of view. *Le Mariage Forcé*, *La Princesse*, and *Le Sicilien* approached extremely near to the province of the modern *Opéra Comique*; too near, in fact, as events shortly proved.

Again Lulli stands forth as the jealous guardian of his precious exotic. The nursing is bravely struggling into independent life and every breath that blows upon it must be carefully tempered. To check what might prove a dangerous ambition, the king, persuaded by Lulli, compelled Molière to cut down the number of his company, and withdraw from a competition which would have proved disastrous to the favored plaything of the hour. Molière yielded perforce, though his future relations with the Italian appeared strained. The connection hitherto existing between them was severed, and the composer turned to Philip Quinault, the baker's son, as his future collaborator, declining the proffered services of La Fontaine as quite impracticable.

Before this discouragement of his efforts, however, Molière had made important strides toward an end which he did not himself realize. By the introduction of singing after the dances, by the use of rhythmic prose, by connecting the isolated scenes with a definite plot, he paved the way for his successors, while by the wit, gayety, and merry feeling of his couplets he set a standard which pointed directly toward the result of future years. Who now was to inherit the work so successfully inaugurated by Molière and unconsciously to develop this peculiar genre? Was it Lulli and Quinault, in their Grand Opera at the

Palais Royal, successful and prosperous in the sunlight of courtly patronage? Was it the native French comedians of the *Hotel Guene-Gaud*, the natural heirs of their great countryman? Or was it the Italian company of the *Hotel Bourgogne*, which was attracting the people by its coarsely clever performances?

Lulli had been forbidden to make use of Molière's peculiar kind of work. The French comedians were restrained by a similar royal injunction in favor of Lulli. So the Italian company assumed his repertory, and with the quick perception of inherited culture pushed forward the incipient type that had fallen into their hands until it became *Comédie Vaudeville*, the precursor of *Opéra Comique*. In the plays thus produced, prose was used for ordinary passages, verse for scenes of elevated feeling, familiar melodies, or *vaudevilles*, for ridicule and uproarious gayety, and original airs, for the expression of tenderness, or the exhibition of the soloists' voices. The object always distinctly kept in view was to promote laughter by means of mingled songs and dialogue. Extreme indulgence had all along been shown to this foreign troupe, as to a spoiled child, and their performances gradually became quite unrestrained. The language used was coarse, even indecent, and the acting and dancing shockingly licentious; but they presumed one point too far, when in 1697 a new play was announced called *La Fausse Prude*, and the insult to Mme de Maintenon recoiled upon them. The *Comédie Italienne* was banished from Paris for a score of years in spite of the prayers and entreaties of its admirers.

Again the *Comédie mêlée de chant* seems abandoned, but in reality it only suffers eclipse for a season, to appear directly under native auspices and thence expand into an expression of national life.

In the fairs of St. Germain and St. Laurent already mentioned, this form of drama finds a congenial and effective stage. At the former there were just now three theatres, and all of them with one consent quietly adopted the material of the disgraced Italian company. Paris smiled, and flocked to participate in the amusement so dear to its frivolous soul. Once more the *Comédie Française* viewed with

alarm the success of these popular attractions. Although protected by government, she saw with dismay her audiences dwindling and the receipts shrinking to a most disquieting figure. So an injunction was again obtained against the theatres of the fairs, forbidding them any utterance whatsoever on the stage, or the production of any dramatic exhibition spoken or sung. Then followed a period of incessant plot and counterplot, a time of quibbling evasion and deceit; passion was roused, and violence restored to. All Paris took sides in the quarrel.

Obliged finally to yield to its powerful opponent, the *Théâtre de la Foire* found itself definitely restrained to dumb show. But here the public came in, and as usual eventually turned the quarrel in the direction of its own gratification. In order to elucidate certain scenes, unintelligible it was complained when rendered by gesture alone, the plan was adopted of writing out the explanation in large characters and displaying it at the appropriate moment. But French felicity took offence at the awkwardness of this procedure, and the scheme was then tried of throwing these interpretations into couplets arranged to some pertinent *vaudeville*. These were played by the orchestra, while persons hired for the occasion, and placed in different parts of the house, caught up the air lustily, and sang the explanatory rhymes. The success of this venture was triumphant. The whole audience grasped the situation and joined in with enthusiastic satisfaction. The *Comédie Française* had driven the actors of the fair out of the domaine of dialogue and spoken parts; the Grand Opera, actuated by similar antagonism, had forbidden them arias and original musical settings so the *Opéra Comique* was crushed back again, while, as her precursor, the *Opéra Vaudeville* assumed a definite position on the French stage, and became highly popular.

Let us consider now the character of this sort of operatic entertainment, which held the fancy of the Parisians for more than half a century. We first detect its existence in the couplets already noted, which were sung by spectators to popular airs, and acted in pantomime by performers on the stage. At first

these couplets were badly constructed and few in number, but they gradually improved in quality and their use became more frequent. The moral tone of the whole work was exceedingly questionable. The language was satirical and indecent, pointed by broad buffoonery. Measures of national policy and social usages were subjects for comment or ridicule, and no little influence was exerted in this way upon the tone of public feeling. In proof of the popularity of this new opera, we find the *Comédie Française* lowering her rigid standard, and introducing upon her stage the prime attractions of the *vaudeville* song and dance.

The religious devotion of Louis the Fourteenth in his later years did not affect the manners of his people at large, nor even of his nobles except while at court. The *petites maisons*, soon to become notorious, were already endorsed by such names as the Prince de Conti, the Duc de Vendôme, and the Duc d'Orléans with his beautiful bad daughter, the Duchesse de Berry, and theatrical entertainments catered only too successfully to a taste at once meretricious and depraved.

Chiefly instrumental in the future development of the *Opéra Vaudeville*, according to our author, were Le Sage, Fuselier, and Dorneval. Fuselier was the pioneer in compositions of this sort, and his efforts and failures contained valuable lessons to his colleagues. For a score of years, these three men labored together, but their work was not the outcome of any literary impulse. Necessity called it forth, and it had the hireling stamp upon it. The fame of Le Sage was secured by *Gil Blas*, not by his writings for the theatre; nevertheless, an important advance had been made in musical comedy during his time, and the designation, *Opéra Comique*, as applied to the *vaudeville* productions was now first heard. By a concession from the Grand Opera the performers themselves were allowed to sing their airs; the couplets were connected by prose, thereby securing consistency and clearness, and on the whole there was a rise in literary standard and an improvement in dramatic construction. Le Sage and his co-workers took the shapeless mass left by the *Comédie Italienne* and moulded it into form, endow-

ing it with virility and an informing spirit. The attitude of the public never wavered; there was quick response to the *double entendre* of the familiar songs and never-ending delight in the simple music and graceful posing of the ballet. The death of Le Sage seems to conclude the first tangible epoch in the history of the *Opéra Comique* as related by M. Font.

In advancing from this point, we are at once impressed with the decided improvement of the moral tone of the comic stage, as indeed of all artistic expression. More than a century before, a reaction had set in at the Hôtel de Rambouillet against the gallantry and grossness of the Renaissance, and this breath of purity was gradually reviving the sick soul of France. Hitherto natural emotion had been stifled, and real sentiment chilled by scepticism and debauchery: to ridicule simplicity and ingenuousness in manners or art was the fashion, and all manifestations of spiritual life were met with derision and satire. Ennui arising from this decay of the ideal reigned supreme, and in consequence there came a revulsion toward artlessness and well-doing; the theatres promptly registered this new attitude and a total change is noticed on the playbills. Panard, the allegorist, was the apostle of the new period; his plays show virtue triumphant, and the sentimental moral at the close is always distinctly formulated. The charm of his work consists in the humor and goodness with which he observes the world, and the grace of his comments. He was clever in versification, ready in wit, fertile in resource, and strong enough of hand to pass on the torch to Favart who was to light therefrom the brilliant flame of a recognized form of French drama.

It was through most modest by-ways that the fair hand-maid of Euterpe reached her throne among the French people. Lulli was scullion in the kitchen of Mme de Montpensier; Favart was pastry cook in the Rue de la Verrerie. As a child the latter's talents were realized by fond parents, and he had the advantage of a course at the Collège Louis-le-Grand, whence he was recalled from a career already promising, by his father's death. The young man assumed the family cares

with a sigh, and beguiled his leisure by writing plays for the *Opéra Vaudeville* to which diversion he was predisposed by an early musical training from his father. His work attracted the attention of the manager of the theatre, and though he wrote anonymously he soon had the gratification of seeing his efforts recognized. According to our author, Favart's dramatic career is to be divided into three periods. From 1734 to 1740 may be called a time of probation, during which his ability was tested by no fewer than eighteen plays, most of them written in conjunction with Panard, Fagin, and others. The next twenty years witnessed the expansion of his originality and the exercise of his full powers. During this time he composed his best comedies in *vaudevilles* and *ariettes*, and several pastorals and pantomimes. *La Chercheuse d'Esprit* passed through two hundred successive representations, touching with new life the inanimate stage, and apprising the author of his strongest bent. Stirred by this success, the theatre St. Germain broke through its fossilized ways, and set about improving its administration. In addition to his rights as author, Favart was subsidized to lend his aid to the fresh enterprises, among which was accuracy and appropriateness of costume, an innovation which took all Paris by storm. The *Comédies Française* and *Italienne*, were deserted, and, in revengful self-defence, they succeeded in having the *Opéra Comique* suppressed.

This was a severe blow to the poet; it meant to him the difference between four thousand livres a year and nothing; but for this loss he was largely consoled by his bewitching girl-wife whom he had recently married from the boards. Moreover, his fortunes were somewhat mended by an invitation from Marshal Saxe to assume entire direction of a dramatic troupe, which was to accompany the army to Brussels. This connection with the licentious warrior may be passed over hurriedly, as little creditable; it finally drove Favart into exile, and rendered his wife nearly desperate by a series of exasperating persecutions which terminated only with the death of the amorous old dotard. The husband and wife were reunited at Paris, and he became

temporarily associated with the *Théâtre Italien*. The city, however, was clamoring for the reestablishment of its old favorite, and soon the Favart family were able to assume their former position in the *Opéra Comique*.

A great convulsion brought about by an apparently unimportant incident now seized the operatic world in Paris. A traveling Italian company had sung the *Serva Padrona*, by Pergolese, at the Academy to an enthusiastic audience, and the question at once arose whether it were not possible to sing French words to original airs. The dilettante, Jean Jacques Rousseau, said it was out of the question, but the director of the *Opéra Comique* made the attempt, and Mme Favart appeared in the title role amid great applause; this was the knell of the *Opéra Vaudeville*. The old repertory failed to please, and Favart's fresh attempts along the new line met with no adverse criticism. When the entire management of the theatre soon after fell into his hands he was so patronized that the *Comédie Italienne* proposed a consolidation with its ruinous rival. The *Opéra Comique* had driven the Italian vogue from its own stage and supplanted it in its own domain.

Favart's reputation was now at its height. His opinion was considered final in all questions of dramatic art, and he was employed by the court of Vienna with a liberal emolument as final referee in matters of theatrical custom.

The last period of his life marks the decline from this brilliant apogee. His work was less independent and consisted largely in the mere writing of librettos. Just here comes in the Abbé Voisenon, a hideous abortion aspiring to be a literary star; his vanity was extreme, and he had assumed a position of authority altogether unsupported by real merit. To this man Favart submitted his plays for advice and correction, and ere long the report became current that the Abbé was their real author: a cursory comparison however of the style of the two men must dismiss any such statement as an ignorant and ill-natured slander. The definite attraction to the conceited churchman in this intercourse was undoubtedly the dramatist's pretty wife, a fact proved by his excessive grief at her death, and the

costly monument he erected to her memory. Favart's work was about over. The fickle taste of the Parisian public had taken another leap, and he was too old to follow. The *Comédie* with *ariettas* was the favorite of the hour, and Sedaine was its expounder. In 1780 the *Opéra Comique*, alias the *Comédie Italienne*, left the *Hôtel de Bourgogne* and occupied new quarters in the garden of the *Hôtel de Choiseul* called the *Salle Favart*, and here many an ovation was accorded the aged playwright before the stormy days of the revolution closed over Paris. Finally he retired to his villa at Belleville and died at the ripe old age of eighty-two years, in 1792.

About a hundred pages of the work before us is devoted to a consideration of Favart's *dramatis personae*, and his method of composition. The subject, perhaps, does not admit of any specially fine criticism, but it is handled carefully, with great attention to detail, and copious illustration. I shall briefly summarize the observations made.

Favart produced some sixty *vaudevilles*, and in this style of work he was unsurpassed. His *dramatis personae* (one can scarcely call them characters) are mainly country folk and innocents, and a sort of puerile love his unvarying theme. His art consists in depicting situations controlled by this passion, and in revealing absurd predicaments induced by the naive wantonness of the lovers. These are the creations of his own imagination, and he uses them untiringly; he has no care to depict truth or reveal nature, his sole object being to amuse. The woman of his plays is invariably beautiful, presumably as an indemnity for her inane simplicity; she knows nothing of the world or of herself. The hero is equally ignorant; he has never even heard of marriage, and recommends his mistress to his rival. They are as devoid of shame as our first parents, and in critical moments present an appearance of astonished curiosity only.

Jeannot meets Jeannette at a fair; he gives her a bouquet and they both become bewitched. The interest consists in the attempts of the pair to break the enchantment; they consult the birds and beasts on the best means of effecting a cure; they leap like kids, dance, and chase each other like kittens, but all in

vain. The sheep sleeping suggests a remedy, so they imitate the example set them, but no alleviation of their disease follows; they are still more restless than before; they join hands, then let go; then Jeannot tries the plan of kissing Jeannette's hand; this seems to afford temporary relief; they are both pleased and smile with gratification. It is perhaps possible that a complete cure may be effected by an embrace, and we leave them with this anticipation. The characteristics are the same in all the plays: a pair of idiotic people who show the same incomprehensible ignorance and lack of *savoir faire*.

In dramatic construction Favart may be said to be exceedingly clever; his actors speak clearly and without circumlocution; the drift of the story can be usually inferred from the first scene, and in case of any misunderstanding he avails himself of a monologue. An explanation of exits and entrances is not always at hand, but as these are invariably arranged at the right moment their awkwardness is forgiven. His dramatic sense is admirable; the stage-settings are carefully considered, and, as already mentioned, accuracy of costume was minutely regulated. To intensify the illusion of local color, he would place at times appropriate solecisms in the mouth of his peasants, not for the sake of truth to nature, but solely to produce effect.

In regard to the choice of *vaudeville* airs, and use of the couplet, Favart showed himself singularly skillful. The latter was employed to express fear, joy, sorrow, jealousy, or extremes of tender feeling. It is also found gilding equivocal parts, when too broad situations might cause displeasure, or is found encasing some racy anecdote. Prose suffices for the short transition speeches, for insignificant detail, and the like subordinate offices. As to his *vaudevilles*: in his pantomimes, the accompaniment was entirely of these airs, and consequently charged with an ulterior meaning. The older music which had been in constant service for years on the Pont Neuf was decidedly broad in its suggestions; Le Sage used to say these songs were a very menace to modesty. A *double entendre* arose through this adaptation, and certain of them in consequence invariably provoked lewd associations.

The addition of melody, however, seemed to varnish over vulgarity, and add the quota of refinement necessary to make it palatable to a Parisian. The author would veil his meaning under an analogous idea, and flatter his audience by leaving the discovery of the relation to their ingenuity. His work abounds in this kind of duplex meaning. The sentimental plays characteristic of his last period, however, show fewer examples of this peculiarity, though delicate situations still appear.

Favart's attitude toward the last phase of *Opéra Comique* is somewhat perplexing. He was one of the first to countenance the novelty at the *Comédie Italienne*, and had prepared the ground previously by adopting newer and more elaborate airs in his *vaudeville* plays. Yet once the new style inaugurated, he clung tenaciously to old forms, as he found it very difficult to readjust the habits of a lifetime. Where he signally failed in these later attempts is in the delineation of strong emotion: he was neither hot nor cold and so pleased no one; he strove to attract by an emasculation of the old-times wiles, and so lost the Gaelic salt with no substitute of soul-stirring emotion. His verses grew cold, and he could not fill with an inflated affectation the void occasioned by the absence of pure feeling.

At the conclusion of an elaborate dissertation such as Mr. Font has produced, a work consisting of three hundred and fifty large octavo printed pages, and representing close investigation, and much labor, the reader naturally sums up in his mind the results of the effort, and questions the *value* of the addition to the stock of literary knowledge arising from these pains.

It is hardly possible to regard the *Opéra Comique* as a literary development. From the librettist there is demanded a sense of dramatic fitness, and skill in versification; but success does not require the subtle touch of the artist, nor a soul instinct with a sense of things invisible. Favart was not an artist, nor a poet, simply a clever craftsman; the origin of that type of stage art to which he devoted himself was due to the craving of a light-minded people for novelty, and its continuation and final definite recognition may be ascribed to the same demand for frivolous

diversion. There was no call here for able employment of style and no opportunity for elevated expression; the musical setting hindered any attempt at noble creation.

The interest, then, which would centre around a work of this sort must be excited by its connection with national life and social evolution, as an index to the trend of popular inclination and the intellectual cast. Regarded in this light it assumes a rational relation to other forms of expression in which a nation records its changing taste and growing culture, but its proper ratio to the general concrete disclosure of the spirit of the time ought to be diligently guarded. If however by chance or misfortune, some single phenomenon becomes unduly prominent in the mind of a writer, the proportion is disturbed and the thing itself assumes a distorted shape. So with this treatise before us.

After the glamour of the author's evident admiration for his subject has been lifted, and the innumerable details brushed aside, we may resolve the matter into the following residuum.

Favart was an amiable, practical man, with feeble mental independence, possessing no small dramatic ability, and a happy knack at turning a couplet to suit a given tune. Beyond this, as far as I can see, he did not go—could not go, as we see by his failures to please in the latter part of his life. He was not the man to inaugurate a new thing; he took a special inheritance, and employed it to the best advantage, cleverly, but with little originality and with no literary feeling. The gifts entrusted to him he used to good purpose, but they were only the one talent.

In view of the rather meagre results deduced from the painstaking research of M. Font, we are constrained to wish that the learned Doctor had turned his attention to a more fruitful field, and expended his labor on some more inspiring subject.

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OLD ENGLISH.

Die Syntax in den Werken Alfreds des Grossen, von Dr. J. Ernst Wülfig. Erster Teil. Bonn: P. Hanstein, 1894. 8vo, xxix, 491 pp.

SINCE the year 1878, there has been issuing from the German universities an almost steady flow of monographs dealing with questions of Old-English Syntax. Before that date a few isolated papers in this field had seen the light, of which, perhaps, the most important was Lichtenheld's article, "Das Schwache Adjectiv im Angelsächsischen," published in Haupt's *Zeitschrift* for 1873. But these were few, and far between: since the date mentioned, more than fifty dissertations and important articles have appeared, and in the past decade no year has seen the publication of less than three. The larger number of these have emanated from Leipzig, which has sent forth twenty dissertations, under the stimulus of Wülcker and Sievers. Our own country has produced three, all of a high grade of excellence, and all prepared at Johns Hopkins under the direction of Prof. Bright. The American dissertations are marked by a breadth of view, a sanity of judgment, and a strong individuality of treatment, quite rare in similar German productions.

But, steady as this flow has been, and valuable as we may consider its results, the past twenty-five years have brought us little nearer to the complete treatise on Old-English Syntax which has been so much longed for. Koch and Mätzner, in their general grammars, give fairly adequate consideration to the salient points of the subject, but the matter is so scattered about in their volumes as not to be easily accessible; moreover, their knowledge of the literature was not exhaustive, and their statements are liable to contradiction by the discovery of a few non-conforming cases, in some text with which they were not familiar. There are black swans in almost every field of research. Occasional rare usages are not noticed by them (though a few have been added by Zupitza, in the second edition of Koch). March's grammar, while superior to these German works in point of convenience and fulness, has its value impaired by the author's failure to regard Anglo-Saxon as a stage of the English language, and by his familiarity with Latin grammar, which influenced his classification. All these books are now at least a quarter of a century old; during this period, the science has made large advances

in respect of both method and results. Dr. Kellner's excellent *Historical Outlines* (1892), while presenting, in the light of recent investigation, much that is of interest, fails to cover the whole field in a systematic way: it is rather a note-book, dealing mainly with the unusual and idiomatic in our language, than a complete treatise on English Syntax.

The subject of this review is the first published attempt at an exhaustive examination of the syntax of any considerable number of related Old-English texts. In 1888, there appeared at Bonn a "Darstellung der Syntax in König Alfred's Uebersetzung von Gregor's des Grossen *Cura Pastoralis*: Erste Hälfte," a dissertation, by J. Ernst Wülfig, in the introduction to which the author promised to publish at an early date the rest of his material on the *Cura Pastoralis*, together with similar facts on the syntax of Alfred's other writings (*Bede*, *Orosius*, and *Boethius*). The dissertation showed ability, and the promise was a welcome sound. In August, 1894, the first half of the completed work appeared, and the second half, for which the material is already collected, will, it is to be hoped, soon follow.

The long delay of six years has been turned to good account by Dr. Wülfig: he has extended his investigation to all the prose writings attributed to Alfred, so that his work gives a complete view of the syntax of Alfred's Laws and his preface to Werfrith's rendering of Gregory's *Dialogues*, and that of the translations of Augustine's *Soliloquies* and the first fifty *Psalms*, as well as of the four greater works mentioned above, a body of Old-English prose—and to the prose we must turn first for the facts of syntax—rivalled in bulk and importance only by the writings of Ælfric.

In his introduction, Wülfig gives his reasons for undertaking this work, and discusses briefly the authenticity of the various writings attributed to Alfred, and other questions connected with their composition.

An excellent table of contents follows, giving a detailed classification of the subject-matter of the book, with the section or group of sections devoted to each topic or sub-topic, and the pages on which it is to be found. A

careful examination of this table would well repay any student, especially if he is about publishing; I have seldom, if ever, seen a better in a work of this sort. It is made with as great pains as if it alone had been an end; it is a careful, detailed report of an investigation into the contents of the book. And this is only a sample of what is everywhere prominent, not only here but in the author's many critical utterances in *Englische Studien*: his high appreciation of matters of mechanical detail in book-making; almost nothing which could conduce to render his work serviceable has been neglected. This is a trait which is none too common among German scholars. To mention two other points: the section-numbers are carried along at the top of every page, and the beginning of each new section is noted in the margin. Best of all, he makes a judicious use of various fonts of type, employing italics for German, Roman type for all quotations (of Old English, Latin or English), and heavy-faced type, a little larger than 'Clarendon,' for head-words, in lists of verbs, etc., and for the names of Alfred's works. This gives the book an 'Uebersichtlichkeit' which is rare, even among the people from whom we are compelled to borrow the word.

The table of contents is followed by a list of texts and translations of Alfred's writings, and a very good bibliography of works bearing on Old-English Syntax completes the introductory matter. This, while not exhaustive, is far better and fuller than of any other known to me.

The book deals with the Syntax of the Noun, Article, Adjective, Numeral and Pronoun. The first 275 pages are occupied with the treatment of the six cases of nouns; this does not include their use after prepositions, but consists largely of an exhaustive account of their employment after verbs.

There are occasional slight inconsistencies in the arrangement of the matter, as when, for instance, after giving eighteen short sections to verbs which take the genitive and dative, or genitive and accusative, which he has classified on the same lines as those which take the genitive only, he masses all the verbs followed by the dative and accusative.

tive, which are more than twice as numerous as the classes just mentioned, in one large section, arranging them alphabetically. The great army of verbs with the accusative, filling nearly one hundred and eighteen pages, are arranged alphabetically, and divided into twenty-two sections, one for each initial letter; the reader wonders just what, in a book where every device of arrangement has its purpose, was the object of this arbitrary division.

If Wülfing regards the adnominal use of the genitive as the original one, he does not show it by his arrangement, in which this construction is treated *after* the same case with adjectives, comparatives and verbs; in fact, he seems to have made little attempt to place phenomena in the order of their probable development. And this brings me to the greatest defect of the book,—the absence of philosophical treatment of the facts of syntax.

A recent critic says, 'there is no doubt that the German plan of starting theories, right or wrong, and of considering him a poor and unprofitable scholar who has no new theories to offer, has been the cause of a great advance in scholarship.' But one of Wülfing's marked characteristics is his extreme caution. He is slow to make any generalizations or state any theories of his own. At the head of each main section, he gives a bibliography of the special topic to be considered, and refers the reader to the works there cited for all discussion of the nature and history of the phenomena under view. Besides the monographs, he continually cites the sections of Grimm and Erdmann (*Syntax der Sprache Olfrids*) for matter of this sort; but we look in vain for a definite statement of his allegiance to any one of these authorities. He quotes Erdmann most often, but even him he does not follow consistently, as on page 11, where he says that the genitive after verbs is often the representative of other cases. He does not commit himself at all in these general matters; indeed, he seems to care little about them, and to say, 'If you want theory or explanation, you will find it in such and such a place; my only interest is in collecting facts.' Except in a few rare instances, his statements are of the briefest; as, 'The adverbial geni-

tive denotes the time, place or manner of an action,' reminding us of the 'rules of Syntax' in an old school-grammar of Latin. This confinement of the view to the phenomena sometimes leads to rather amusing results, as where he introduces section after section with the statement, 'This is a real, or pure, or genuine, or actual dative,' while leaving us entirely in the dark in regard to his views on the nature of that case. Perhaps Wülfing agrees with the view expressed by Behaghel, in 1876 (*Die Modi im Heliand*), that we can arrive at no satisfactory explanations of syntactical facts, except on the basis of a general Germanic syntax, for which immense collections will be required; however, his work would be much more useful to all but specialists in this field, if he gave an outline of the theories most widely accepted, or at least a distinct statement of the authority with whose views the writer agrees.

But, though we may wish he had been a little less cautious in this regard, we cannot but be grateful for the same spirit of caution and exactness as exhibited in other directions. He is very careful not to make or accept any deductions based on ambiguous forms, or to make statements, except of fact, for which he has not authorities, and of these he cites as many as possible; as, for instance, on pp. 420 f., where he gives the opinions of thirteen men on the ellipsis of the relative pronoun, and concludes by saying that he does not and cannot know whether such a thing exists, until all the material is obtained. He thinks there may be three cases in Alfred (*Bede* 491, 22; *Boethius* 290, 9; *Soliloquies* 182, 31). On pp. 416 f., he quotes eighteen men on *pāra* *pe* with a singular verb; here he violates his customary neutrality, and gives his own opinion in the matter: that *pāra* originally belonged to the principal clause, and served to remove obscurity by repeating, immediately before the relative pronoun, the idea on which that pronoun was dependent. Gradually the force of this *pāra* of repetition ceased to be felt, and it became connected with *pe* in a merely formal way, and so used even when there was nothing to repeat. Finally, as a result of this loss of meaning, the plural of the verb became singular, whenever the idea to which

(*pāra*) *þe* related was singular. He frequently refers to Grein, Sievers, and Cosijn, concerning matters of form. In one place (p. 40) he quotes a private note from Professor Toller.

His original contributions to the book (aside from the occasional digressions, which are sometimes rather diverting; as, where he spends two pages (73 f.) in proving to an unbeliever that Alfred knew Latin, and was a good translator) consist largely of corrections of the statements and views of previous writers. Thus, he gives new meanings for words not found in Bosworth-Toller (as, *æmanne*, p. 3); corrects the interpretations and punctuations of the editors and translators (as, p. 7 § 6 a; p. 417 top); and suggests frequent emendations of the text, not always wisely; as, when (p. 22) he proposes to change *ys* (*Soliloquies* 169, 30) to *hys*, and treat this as a genitive after *þe* *cuman*, which everywhere else takes a dative, as do all the other forty-seven verbs compounded with *þe*. He frequently quotes usages in other texts, on the authority of the dissertation-makers, to support his readings; as, at the foot of p. 7.

It is, however, primarily as a collector of facts that Wülfing has chosen to come before the world, and in this capacity he is well-nigh ideal. He claims—and the claim seems to be well founded—that his lists of the occurrences of all but the most simple constructions are exhaustive, and a large number of examples are given in full; at least one instance of every construction is so given. Of some of the more common and unchanging usages; as, the nominative case of subject, or the accusative after verbs like *habban*, he gives only a few examples, and denotes the relative frequency of the form by annexing one or more *u. s. w.*'s.

No pains are spared to make this body of facts available to the student. Copious and exact cross-references are given; uncommon or unique usages are mentioned as such; under each construction, there follows a list of the other forms for expressing the same relation or idea, with reference, to the sections where they are treated in full; and a careful distinction is made between varying uses of the same verb with different meanings (as *scūfan*, p. 23). At the end of the book are two

very useful tables (the familiar 'Rektion' of the dissertations), in one of which are found the adjectives used by Alfred with a case after them, in the other, the verbs. These are arranged alphabetically, and the case or cases which follow them, are denoted by their initial letters, with references to the sections where they are discussed. When we consider that half a page or more is often consumed in the account of a single word in the text (as, *wyrðe* with the genitive, *bebōdan* with the dative, *begangan* with the accusative), the value of these tables becomes more apparent. In fact, the amount of space devoted to the treatment of these cases, especially the one hundred and eighteen pages given to the accusative after the many transitive verbs, a construction which is in most instances so familiar and simple as to need only the merest mention, suggests that, in common with so many of his countrymen, Dr. Wülfing perhaps lacks that sense of proportion which alone can form a bundle of dry facts into a work of art.

Wherever possible, Wülfing has used the work already done by other scholars. He seems to have a high admiration for Dr. Callaway's dissertation on the Absolute Participle. He devotes three pages (145-148) to a detailed synopsis of its contents, section by section, an honor which he grants to no other monograph. He makes some comments, and adds four cases (*Bede* 543, 1; 570, 7; 601, 20; preface to *Dialogues*, 68).

He bases his treatment of the article on Philipsen and Hüllweck, with some slight additions, as the inclusion of *sum*, under the indefinite article. His investigation of the adjective is confined to a comparison of the uses of the strong and weak forms, along the lines first drawn by Lichtenheld. He builds on Bock in discussing the pronoun, and on Bock and Fricke for the numeral.

His treatment of the use of the singular and plural of substantives (pp. 275 ff.) is of interest. Here he discusses *neofon* and *heofonas*, and the use of *brēost*, *hēafod*, *meolc*, and other words, in the plural, with singular meaning.

He treats the important question of word-position, in his various sections (as, that of the attributive genitive, pp. 49 ff.); this branch of

syntax has been sadly neglected by previous writers. The most important contribution to our knowledge of the subject is Dr. C. Alphonso Smith's Johns Hopkins dissertation, published in 1893, with which Wülffing seems to be unacquainted.

The book, as will be seen, has some faults, one of which, the absence of general philosophical statements regarding the history and nature of the phenomena, will prevent its taking its place, even temporarily, as a handbook of Old-English Syntax for general use. But, as a treasury of syntactical facts, a storehouse of excellently classified examples, it is deserving of the highest praise. No work at all comparable to it in value, making use, as it does, of the often inaccessible results obtained by other scholars during the past twenty-five years, has yet appeared. Dr. Wülffing's patience and care, and the wisdom shown in making his book serviceable by mechanical devices, must win for him the thanks of students of Old English everywhere; and all must recognize 'The Syntax in the Works of Alfred the Great,' as the most important contribution, as regards both bulk and thoroughness, yet made towards the general treatise of the future, for which a hand is yet to be found.

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HISTORY OF THE NOVEL.

A History of the Novel Previous to the Seventeenth Century. By F. M. WARREN, Professor in Adelbert College of Western Reserve University. Cloth, 8vo, 361 pp. New York: Henry Holt & Co., 1895.

THIS is preëminently an age of novel-writing and novel-reading. Prose fiction is the literary form in which the history and culture, the thought and life of the times are being crystalized, to which the best literary talent is being devoted, and which is attracting the widest interest. The systematic study of fiction is coming more and more into vogue. Under such circumstances, Professor Warren's history of the early novel is indeed a most timely book. The great novel-reading public will, of course, have little time and less taste for such

a scientific treatise, but students will welcome it and, for three special reasons, will find it of interest and value.

In the first place, it has to do with the beginnings of what has become the best product of modern literature, giving a careful and extended account of that early growth which, from the scientific standpoint, is so essential to an understanding of the character and tendencies of the modern novel. In the second place, it is a study in comparative literature and, as such, of great value for its comprehensive treatment. Again, it is almost the only book in its field. In English, Dunlop's *History of Fiction* is no longer up to date, and in French and German, scholars have never taken up the subject as a whole, but have contented themselves rather with monographs on some of its various phases. Other kinds of literature have been treated systematically and scientifically, but not until now have we had such a history of the novel.

Availing himself of the results of the most recent investigations, Professor Warren takes up the origin and growth, in classic and mediæval literatures, of the several classes of the novel, discussing for each the impulses that produced it, the elements that composed it, and the conditions that fostered its influence or, in turn, induced its decline.

At the outset the author very properly considers it necessary "to determine what a novel is, and how it differs from other kinds of fiction." After giving the origin and history of the terms in use, he distinguishes the novel from other types of fiction by assigning to it the essential characteristic of a well-defined plot. On this point there is general agreement, but many will not accept the statement that "there is, in fact, no difference in quality between the prose story and the novel. It is merely a difference in size, the novel being the larger." Though it is, in practice, often difficult to say whether a book is a story or a novel, there is, theoretically and strictly speaking, a difference in quality as well as in quantity. The genuine story has different themes, different objects in view, different methods, and a different kind of characters. On this point compare the generally accepted difference between the German *Novelle* and *Ro-*

man, as emphasized by Gervinus¹ and Spielhagen.²

Following an excellent short account of "the place of the novel" in the literatures of Europe, the succeeding chapters take up in order the several phases of the general subject—the Greek novel, the romance of chivalry, the pastoral in Italy and Spain, the Spanish *picaresco* type, the early English novel, and close with a brief mention of the few Chinese novels that have become known to us.

The oldest member, then, of the fiction family is the Greek novel, cultivated by the Sophists in the later Alexandrine age. Its earliest surviving specimen is the *Nimrod* fragment, a tale of love and adventure, dating from "at least the beginning of the first century of the Christian era" and "assimilating, in the land of Egypt, the material drawn from Oriental sources with the traditional conception of a Homeric romance." Particular attention is called to the conditions that produced it and to the social, political, and religious changes which account for the difference in spirit and tone between it and the later realistic and plebeian novels of the Sophists. Professor Warren has his own theory of the development of the Greek novel, based, no doubt, on the character of the *Nimrod* fragment and, in a very interesting and plausible argument, suggests the "analogy of the romances of chivalry" in support of his theory that such tales of love and adventure "descended from the old epic poetry through the intermediary of prose versions destined wholly for popular use." We then have the six novels of the later Greek school, five stories of erotic adventure and one, *Daphnis and Chloe*, the only pastoral handed down from antiquity. Their plots are detailed, their authorship, sources, and character are discussed, and attention is called to their general and indirect bearing upon mediaeval literature as well as to their direct influence, later, on the modern novel. The detail of these chapters is rather a virtue than a fault, and will be appreciated by the general reader, to whom such material is by no means easily accessible.

1. *Geschichte der deutschen Dichtung*, vol. v, p. 634.

2. *Technik des Romans*, pp. 246 ff.

Passing to the romances of chivalry, the author discusses first the various forms of early French fiction—the poetic *romance*, the narrative *lai*, the *roman d'aventure*, the Breton tales, etc. The evolution of these types is given in some detail with the object of showing the part they had in the gradual development of the romances of chivalry. In the latter Professor Warren sees "a mixture of the Breton epic, in large proportion, of the national epic in small proportion, and of the *roman d'aventure*, the recipient flask." He regards it as "quite certain that they take their subject from a *romance* or a *roman d'aventure*, as well as the general features of their plot. But their substance they obtain from another kind of mediaeval poetry;" namely, that "which is seen in the poems celebrating the deeds of Arthur and the Round Table, the love of Tristan, and the mystery of the Holy Grail." *Iwain* is the type of the models of the first genuine novel of modern times, *Amadis of Gaul*, which appeared in Spain at the opening of the sixteenth century, but which goes back for its source to João Lobeira and the thirteenth. To this and its successors the author then devotes considerable time, discussing their authors and their plots, their spirit and their literary qualities, their revisers and sequels, and their influence upon later productions. *Amadis* gets a good critique, which emphasizes its component elements and makes interesting comparisons with other early fiction types; for instance, with the Greek novel. The fortunes of *Amadis*, *Palmerin*, and others of his fellows, in their conquests of other literatures—French, English and German—and their fate when they fall into the hands of ecclesiastical writers are briefly, but adequately, described. In this discussion of the romances of chivalry, and in fact throughout the whole book, Professor Warren attaches great importance to the influence, upon the various fiction types, of the external circumstances which produced them and which helped or hindered their development. Especial credit is due to his frequent résumés, always in proper connection, of the social, political, moral, and material conditions which, in a given time and place, influenced the rise or the decline of these

literary types.

The next three chapters are devoted to the pastoral novel, its origin, and progress simultaneously in Italy and Spain:

"The life of the Italian pastoral shows two distinct currents, which run side by side without attempting to blend. The older and stronger is the stream of the narrative pastoral, appearing usually in prose form, while the dramatic pastoral chose poetry for the expression of its sentiments."

These two classes are described at length, the former being called "the legitimate descendant of Latin pastoral poetry, whether mediaeval or classic," while the latter is found to "resemble Greek elegiac poetry." The only two narrative pastorals of any significance, Boccaccio's *Ameto* and Sannazaro's *Arcadia*, are described in detail, emphasis being laid on their very considerable influence on foreign literatures, while to the dramatic rival, "though represented by a much larger number of masterpieces," a much smaller influence is ascribed.

In his account of the origin of the Spanish pastoral, the author decides that it was not "imitated," as has been usually held, "with some improvements in construction from the Latin neighbor to the eastward" but is "entirely indigenous to the Iberian peninsula." He traces its progress from the early *pastourelles* through the Christmas *autos*, the dramatic eclogues of Encina, the lyric narratives of Garcilaso, and the dialogues of Sã de Miranda and Ribeiro. A separate chapter is given to the greatest pastoral, Montemayor's *Diana*, and its sequels and successors, among which are Cervantes' *Galatea* and Lope's *Primavera*. Professor Warren considers *Diana* second only to *Amadis* itself in its influence on the modern novel, and sees in the *Astrée* of Honoré D'Urfé the "medium through which its novelistic elements were conveyed to our latter-day authors." Throughout these discussions of pastorals and chivalry romances there runs an undercurrent of the author's good-humored satire, which makes the otherwise very long-winded laments of these love-lorn swains much more endurable.

It is certainly remarkable that the same country and the same century that brought forth

the progenitors of idealistic fiction, should have produced the first genuine realistic novel as well. Yet such is the case. The same sixteenth-century Spain, of which we have been reading, gave us the beginnings of the novel of real life:

"The hero of the new episode is not a knight, but a plebeian; his morals are those of a rogue or sharper, and from his Spanish name, *picaro*, the term *picaresco* has been applied to the narrative of his achievements."

Professor Warren considers it much more original than its predecessors, finds it confined entirely to Spain, and regards it, in its origin, as "not only a study of the rascal, but a protest, besides, against the predominance in literature of the aristocratic type." The account given of the distressing material conditions which it reflects and which also helped create it is especially noteworthy (pp. 290 ff.). The best specimen of this *picaresco* type is *Lazarillo de Tormes*, which appeared anonymously about the middle of the sixteenth century. The exact date is given as "undoubtedly the year 1554." (Lemcke in his *Handbuch der Spanischen Literatur*, vol. ii, p. 212, cites an Antwerp edition bearing the date of 1553.) Professor Warren rejects the old theory of the authorship of Mendoza, and considers it the "work of some discontented member of the middle class."

Popular as *Lazarillo* was, it had no immediate successors. The ban of the Inquisition fell upon it, and not until forty-five years later did the second *picaresco* novel appear: *Guzman de Alfarache*, the type of the second school is compared with its model, and its immense influence, through translations and imitations in foreign literatures, is well described.

The wonderful productiveness of sixteenth century Spain is further evidenced by the beginnings of other novelistic types, besides those already mentioned. Thus our author finds "echoes of what might almost be called society novels;" as, in San Pedro's *Question de Amore* (1521), the "novel of travel" in Contreras' *Selva de Aventuras* (1573), "the novel of erotic adventure in a definite locality and period—an historical novel in other words," in Hita's *Las Guerras Civiles de Granada* (1595).

Passing very rapidly over the barren field of the novel in Italy and France, Professor Warren dwells a moment on the early efforts of the English as fiction writers. He attributes them to "the great mental stimulus of the Elizabethan era" and to the "translations of Greek and Spanish novels through their French versions," as well as to the Italian *novelle*. Brief mention is made of Lyly's *Euphues* and Sidney's *Arcadia*, and a very interesting comparison is drawn between the Spanish *pícaro* and Nash's *Jack Walton*, which redounds rather to the Englishman's credit, though admitting frankly the influence of the Spanish original.

The book closes with very brief mention of the few Chinese moral tales, which may be called novels of manners. They have no artistic finish or merit and are interesting only as descriptions of Chinese customs and as literary curiosities.

The book, as a whole, is one that will do good service in promoting the study of the comparative novel and should find many appreciative readers. The author takes pains to present his theme in an attractive way, his methods are scholarly, his criticisms are careful, conservative and just, his conclusions reliable. The arrangement is good, but a short résumé of all the results arrived at might have been added, with advantage, to many chapters. Instead of a full bibliography, we have "reference to leading authorities added to the text, in the form of notes, under the chapters to which they belong." Among these one regrets the absence of names like Lemcke, Wolff, and other old favorites, even if they are no longer new. A good index makes reference easy. The publishers, too, have done their part well by giving the book a most attractive dress.

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FRENCH TEXTS.

A Selection from the Poetry and Comedies of Alfred de Musset. Edited with an introduction and notes by L. OSCAR KUHN, Professor of Romance Languages in Wesleyan University. Boston: Ginn & Co., 1895. With portrait. 8vo, pp. xxxvii, 282.

Les Origines de la France contemporaine par H. A. TAINÉ. Extracts with English notes by A. H. EDGREN, Professor of Romance Languages, University of Nebraska. New York: Henry Holt & Co., 1895. With portrait. Boards, 8vo, pp. x, 157.

THE number of books for the study of French that have appeared in this country during the past twelve months, has far exceeded that of any previous year within my remembrance. Our publishers of modern-language texts have kept us fairly busy with merely looking through these numerous aids to class-room work. We may have different views regarding the utility or need of many of these textbooks, and regarding the standard of excellence that should govern the editor in certain cases; but the past winter has brought forth some books, at least, whose opportuneness and superiority are so marked, that few, if any, of us will fail to concur in a general approval of them. Among these latter belongs the present edition of *Alfred de Musset*.

It is a real pleasure to come upon such a sober and scholarly piece of work as that of Professor Kuhns. Musset is not an easy writer to handle, if we keep duly in mind the demands of the class-room. Because of the extravagant side of the poet, as also because of the lack of a satisfactory edition of his works, he has not hitherto received a great amount of comprehensive study at the hands of college classes. It is, perhaps, trite to add that he has not received the study which he deserves. I have, myself, known of but one annotated edition of the author to which there has been access in this country, that of Gustave Masson in the Hachette series. As a piece of editing this book was found very shallow and unsatisfactory. It was not representative enough of the writer's lyric work, though it did go a step farther than the present edition in including two of his stories. But a scholarly, dignified treatment of Musset was much needed and is most welcome. Professor Kuhns has carried out his task most conscientiously, and has given us an edition which betokens much careful thought as well as discriminating judgment. If, touching some matters of detail, my views differ from those

of the editor, I have only words of praise for his work as a whole; and indeed any expression of differing opinion will be offered less in a spirit of criticism, than for the further perfecting, possibly, of a work in general plan and execution so agreeable.

The editor has prefaced the text with an exhaustive and common-sense study of Musset as a writer and man. The weak sides of his career are handled with due discretion and reserve; but nothing is palliated, and nothing is left unsaid which can be used to throw light upon the poet's work. The George Sand episode is left about where we have known it, awaiting further light from the publication of the correspondence between her and our author. A very just estimate is placed upon the poetic genius of the writer; the analysis of his dramatic work is also exceedingly good; and I like the pointed contrasts that are made between Musset and his great contemporary, Victor Hugo. The effeminacy and languidness of the former are set over against the energy and aggressiveness of the latter; but scholarly ideas and becoming modesty are seen in one, while vague ideas and excessive vanity characterize the other.

The introduction is followed by a bibliography, which includes the most that has been written on the author. I should like to see added to the list a recent article in *The Nineteenth Century* (March 1893) by Leopold Katscher, not because it is more authoritative than others, but as being a very readable essay, of easy access for the average student.

Coming to the text, we are at the very start (with the exception of the introductory lines *Au Lecteur*) brought face to face with the heavy portions of *Rolla*. The editor may have felt justified in placing the selection from *Rolla* first, as showing the skeptical attitude of the poet, a man "born too late in a world too old"; but I can not help feeling that these passages would arouse a greater interest in the student, could they be led up to by something lighter. And this brings me to say that, while the best of Musset's longer poems (including *les Nuits*) are given in the edition, his shorter pieces, excepting the lines

noted above, are wholly absent. As I made an effort a few years ago, in my *Introduction to Modern French Lyrics*, to give some of the typical shorter poems of the author, I of course, on personal grounds, can not object to their being omitted in the present edition. But if the volume is to be representative, if it "is to aid the student of French literature to form a just estimate of Alfred de Musset as man and poet," there will be found instructors, I fancy, who will miss the lighter note, and regret the absence, among others, of that gem, the *Chanson de Fortunio*, with, perhaps, two or three of the sonnets. From Musset's dramatic work three pieces are given: *A quoi rêvent les jeunes filles*, *On ne badine pas avec l'amour*, and *un Caprice*. These selections are excellent. Into the writer's stories the editor does not go, perhaps for the reason that to do so would have made his volume too bulky.

As to the notes their distinguishing feature is the large number of parallel passages that are given. These quotations, consisting chiefly of lines or stanzas of poetry, occur on almost every page, often several on a page. They find their justification, we are told, "in the fact that Alfred de Musset was always strongly influenced by the great writers and shows this influence constantly in his own works." And the editor hopes that in this way an impulse may be given the student toward the comparative study of literature. This is very good, at least in theory, and Professor Kuhns has certainly shown much versatility in bringing together such a fund of parallelisms. I can not but think, however, that from the standpoint of our students, the subject has been carried too far and made too erudite. The number of languages quoted from is relatively large; it includes English, French, Old-French, German, Greek, Italian, Latin and Provençal. In several instances as many as five of these idioms are introduced on a single page. To be sure most of the Italian passages (Dante is often quoted) are translated, but those from Goethe may be found beyond the ready grasp of many a student. It is, of course, of much interest to us to know that a given line of Musset recalls certain lines of the *Inferno*, and that Dante evidently found the suggestion

for his lines in a certain passage in Vergil, and to have all these passages grouped before our eyes. It is also interesting to know that *au coin du feu*, in a given context, "is equivalent to the German *vertraulich* or *gemütlich*"; but the student, in order to appreciate these many and varied quotations, must certainly have done far more specializing in languages than ever falls to the lot of the undergraduate; and we do not want to compel him to study German, Italian or Latin side by side with the lines of Musset.

As a book, the edition is very attractive, misprints being exceedingly few. A careful reading has brought to my notice only the following: p. 94, l. 14, for *longue* read *langue*, and p. 124, l. 2 for *quand* read *quant*. On p. xi, where mention is made of "the *Temps*," I should prefer to see the French definite article used, so as to be uniform with another reference on the same page. On p. 279, in quoting the famous lines which Francis I. engraved upon a window of the chateau of Chambord, the editor changes and modernizes them. There was no need of this, as old forms are elsewhere freely introduced, and, as given, the lines are not good poetry. The edition of Professor Kuhns will, it is hoped, bring about a more wide-spread and rational study of Alfred de Musset. It should also, and this is the editor's wish, contribute toward a stronger accentuation of the purely literary side of modern-language teaching in our colleges and universities.

Les Origines de la France contemporaine, as edited by Professor Edgren, is a less pretentious volume, and calls for less extended treatment. It is the second historical text that the editor has sent out within a year or thereabouts, the first containing extracts from Thiers, descriptive of Napoleon's Egyptian Campaign. The book before us is given up to "a few brief samples" of Taine's comprehensive work; in the choice of material the editor has been guided somewhat by Hoffmann's selections from the same source for German schools. The extracts are grouped under three heads: The Old Régime, The Revolution and Napoleon Bonaparte. They are well chosen and very interesting; the

chapters on *la Cour*, *la vie de Salon* and *Napoléon* being of special interest, though to attempt to discriminate may seem futile when we are reading the French of such a master. The absence of a table of contents is noticeable.

About a dozen pages are devoted to the matter of annotation; accordingly the notes are sparse, and they seem to bear evidence of rather hurried proof-reading. It is the editor's purpose to explain only such words as are not readily found in the ordinary school dictionaries. Our standards in such matters are sure to be somewhat relative, but, the text being evidently intended for early reading, I should like to have seen aid given upon such expressions as: *assister à* (p. ix, l. 4), *parti pris* (p. x, l. 24) with *prendre parti* elsewhere, *payer de sa personne* (p. 7, l. 15) and *Aussi bien* (p. 26, l. 8); especially since *de même*, *telle quelle*, *tête baissée* and *bon gré mal gré* receive attention. These latter expressions are easily found in the dictionaries of Bellows and Heath. It might also have been well to annotate expressions like *bonnet rouge*; likewise such names as *Scévola* and *Santerre* on p. 82, others of like prominence being explained.

Touching inaccuracy of annotation, attention may be called to the following points: The note to l. 8, p. 50 (*la prise de la Bastille*) would better apply to the first occurrence of the expression four pages before. It might also be better to give the notices upon Danton, Marat and Robespierre at their first occurrence, or at least to make one notice serve for each man; at present two notices are given to each, with a repetition of the dates, those of Robespierre being given differently in the two cases. Desmoulins is also annotated twice. The notes on *la Carmagnole* and *le Ça ira* (p. 152) are so stated as to be misleading if not inaccurate.

Touching the numerous errata of the notes, I can only refer briefly to those that I have noted: p. 147, at bottom, and p. 149, at top, wrong line reference; p. 148, for *é'tait* read *était*; p. 150, notes to p. 55, both line references wrong; p. 151, at middle, insert *p.* 72 and correct misprint; p. 152, wrong reference in *Girondins* and spelling in *Strasbourg*;

p. 153, note to p. 88, wrong reference; p. 156, at middle, wrong page reference and misprints in first two line references; p. 157, page reference repeated. In the text misprints were noticed at p. ix, l. 22, and p. 26, ll. 12 and 16. Most of these slips are of little consequence in themselves, and are doubtless due to mere haste or oversight. With their elimination the book will offer very profitable material for first-year work, where a sound historical style is desired.

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HEINE IN FRANCE.

Heine in Frankreich. Eine litterarhistorische Untersuchung von Dr. LOUIS P. BETZ. Zürich: Albert Müller's Verlag. 1895. 8vo, pp. xii, 464.

IN this ponderous Zürich dissertation, we are given an exhaustive study of Heine in all his relations to French literature; a study evidently based on the most thorough and patient investigation, and offering much that is of interest to the Heine-enthusiast.

The introductory chapter, devoted to a sketch of literary Paris in 1831, and of Heine's relation to French romanticism, hardly calls for remark, though we might pause to question such statements as the following, regarding Hugo:—(p. 21) "1824—galt er schon allgemein als ebenbürtiger Rivale Lamartine's," and (p. 22) "dass Victor Hugo vor der Julirevolution die vornehmsten, geist- und wirkungsvollsten Werke seiner langen Dichterbahn geschaffen hatte,"—both of which statements are rather wide of the mark.

The following chapter, on Heine in the light of French criticism, is chiefly valuable as a complete guide to Heine-literature in France. We are introduced to the principal French monographs on the poet, including the introductions to translations of his works, then to the various memoirs in which he is noticed; and, finally, the author has collated all the casual mention of Heine to be found in the works and letters of famous writers—from George Sand and Sainte-Beuve to the notorious Jew-baiter, Édouard Drumont. The opinions expressed naturally vary greatly in

character and value, though the general tone of eulogy is as striking as the studied detraction that is so prevalent in German mention of this great German poet. It would be difficult, indeed, to find more stupid depreciation of Heine than that attempted by Jules Janin; but then it was this critical Czar of the *Journal des Débats* who uttered the luminous sentiment: "Toutes les amoureuses célébrées par de Goethe, par Heine, par Lord Byron, bien plus par Shakespeare, ne valent pas la plus simple bergère de nos vieux poètes!"—On the other hand, it would be equally difficult to point out a finer psychological study of Heine as a man and a poet, than that given by Émile Hennequin; and the judgments of Montégut and Ducros are also worthy of the most serious attention.

The tradition that Heine was a bilinguous poet is so firmly and widely established, that one can hardly mention his name to an educated Frenchman without evoking an enthusiastic eulogy of Heine as a perfect master of the French language. This legend has been assailed more than once, most successfully and conclusively by one of Heine's translators, Édouard Grenier, in his *Souvenirs littéraires*; Dr. Betz again demolishes it in the third chapter of his dissertation, by appealing to the poet's own testimony and to that of his personal acquaintances, and by printing a number of autograph letters, including one to Balzac in facsimile, proving beyond peradventure that Heine never learned to write a French letter without blunders in grammar and orthography.—It is interesting to note, further, that Heine never acquired an ear for French versification, since he was capable of misquoting a Hexameter as follows:—

"Où l'innocence périt, c'est un crime de vivre!"

It was to be expected that frequent attempts should be made in France to translate Heine's works, and yet one is surprised to find, in the fourth chapter of Dr. Betz's book, the names of forty-odd writers, great and small, who ventured upon the impossible task of interpreting Heine to the French public. The author, indeed, while conceding the extreme difficulty, believes in the possibility of adequately reproducing German lyrics in French, and yet the very best of the numerous transla-

tions quoted falls far short of the requirements set up by Dr. Betz himself—"Geist und Stimmung des Originals beizubehalten, so dass das übertragene Lied analog auf Verstand und Gemüt des Fremden einwirkt." A careful and even appreciative perusal of the efforts of these French translators singularly confirms the conviction, that the Frenchman who is ignorant of German, even if he be an admirer of these translations, will forever admire an entirely fictitious, or rather factitious, Heine.

As for the usefulness of translation, that is another question; doubtless it is well that non-Germans should possess a base imitation of Heine, rather than no Heine at all.

In the fifth and final chapter, we come to the most important and most difficult part of the author's investigation, the study of Heine's influence in France. This chapter is certainly a contribution to the comparative literature of France and Germany, at least in the sense of offering a considerable fund of material, and frequent indications as to fruitful subjects of investigation. The chapter is, indeed, too fragmentary and disjointed to leave a very clear final impression, but that is perhaps inevitable under the circumstances. The author traces Heine's influence in the works of a host of French poets, belonging to a very prismatic variety of "schools":—Gautier and Musset, Banville, Catulle Mendès, Coppée and Léon Valade, the Goncourts, Bourget, Baudelaire, Richepin, Verlaine and many others. These individual studies are too brief to be exhaustive, and not sufficiently systematized to place Heine's total influence in the proper light; but they inspire confidence in the author's fitness for the difficult and exceedingly delicate task here attempted, and promise valuable results for the monographs which will doubtless follow the present work, and from which alone Heine's account with French literature can be correctly balanced. Dr. Betz certainly deserves all encouragement to continue the work he has so auspiciously begun.—The somewhat negligent proof-reading of the present volume, occasional lapses in style, and several omissions from the very useful Index, call for a passing word of criticism.

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CHEVAL DE FOND.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In their little tilt, in your May number, over certain translations, it seems strange that neither Dr. Symington nor Dr. Lewis appears to have understood the precise equivalent, in English, of *cheval de fond*. Littré, under *fond*, says: "avoir du fond, se dit d'un cheval qui supporte un long exercice sans se fatiguer." Of such a horse we say, in English, he has bottom, good staying qualities or good wind. Hence *un cheval de fond* is a horse of bottom, or good bottom, as is more commonly said; that is, the literal translation is the exact English equivalent. Dr. Lewis's free rendering ("a horse of good qualities") is wide of the mark, since a horse may have most excellent qualities and yet have no bottom. Again, his literal translation ("a horse of depth") is equally faulty, since *depth* is rarely ever the equivalent of *fond*, which may usually be rendered by *bottom* or *further end*.

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GOTHIC *haiþi*.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—This word has been connected by some with Skt. *kṣētra-m*. This is, however, phonetically improbable if we derive *kṣētra-m* from √ *kṣi* "to dwell," Gk. *κτ-οῖς*. The original meaning of the Germanic *haiþið* is a 'treeless, uncultivated plain' (Kluge). It is in direct contrast, therefore, with the word for 'mountain,' which interchanges with that for 'forest.' Thus Goth. *fairguni*, 'mountain': O.H.G. *forst* (cf. Kluge, *Etym. Wtb.* sub *Forst*, and Noreen, *Urg. Lautlehre*, pp. 131, 175) and Skt. *giri-ś*, Av. *gairi-š*, 'mountain': Lith. *gīre*, 'forest.'

Now, the Germanic *haiþið* might well mean 'low-lying land,' and we may refer it to pre-Germanic *koi-tlā-* from the I.E. √ *ki-*, seen in Skt. *çē-tē*, Av. *sae-tē*, Gk. *κεῖ-ται*, *κοι-τη*, and, according to Miklosich, in O. Slav. *śē-mī*, Lith. *szei-mýna*, etc.

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WAS *Paradise Lost* SUGGESTED BY
THE MYSTERY PLAYS?

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS: L. Toulmin Smith in her edition of the *York Plays* enumerates eleven plays extant on the Creation, Fall of Lucifer, Adam, Eve and the Garden of Eden, Man's Disobedience and Fall; and she mentions many others on the Nativity and Temptation.

Shakespeare refers to the over-drawn characters in the plays when he speaks of out-Heroding Herod, and Milton too in his extensive study of literature, must have become acquainted with them. If so, a sudden change in his mind can be accounted for. In 1639, he announced in his *Epitaphium Damonis* that he intended to write an epic on King Arthur and the Early Britains, but in 1641, he turned to Biblical subjects, and at the same time to the notion of dramatic form. He actually sketched some sixty dramas possible from the Old and New Testament, preferring the subject of *Paradise Lost*.

Aware doubtless of his lack of dramatic genius, he despaired of his plan for many years, because that inviting theme seemed inseparable from its impracticable form. Had Caedmon's epic suggested the *Paradise Lost* (as some affirm) his change from the first plan would have been only one of subject, and the dilemma would never have arisen.

To one somewhat favorable to this solution, it seems as if a play given by the Innholders still lingered in the poet's mind when he wrote the opening of Book Third. The two are given for comparison.

"Hail holy Light, offspring of Heav'n first-born,
Or of th' Eternal co-eternal beam
May I express thee unblam'd? since God is light,
And never but in unapproach'd light
Dwelt from eternity, dwelt then in thee,
Before the Heavens thou wert, and at the voice
Of God, as with a mantle didst invest
The rising world of waters dark and deep,
Won from the void and formless infinite."

"Hay! fulgent Phebus and fader eternall!
Parfite plasmator (creator) and god omnipotent
Be whose will and power perpetuall
All things hath influence and beyng verreyment,
Graunte me thi grace, I thee bescke hertely,
In woorde ne dede the never to offende,

.....
Responcio Patris ad Filium.
O lampe of light! Olumen eternall
O co-equal sonne! O verrey sapience."

HERBERT HARRIS.

Lewisburg, Pa.

BRIEF MENTION.

Few students of the Romance languages will need to have their attention called to the rare merits of the second series of Adolf Tobler's *Vermischte Beiträge zur französischen Grammatik* (Leipzig: Verlag von S. Hirzel, 1894, 8vo, pp. 250). To beginners in the historical study of French syntax—who are unlikely to find lectures offered on the subject either in the European or the American Universities—no course of reading at once more solid and more fascinating could be recommended than vol. iii of Diez' *Grammatik*, followed by the two volumes of Tobler's *Vermischte Beiträge*, gathered chiefly from contributions to the *Zeitschrift für rom. Phil.* This second collection is especially welcome, since in addition to the articles that have appeared in recent years in the *Zeitschrift*, it presents the author's contributions to the *Philologischen Abhandlungen*, Heinrich Schweizer-Sidler . . . gewidmet (Zurich, 1891), namely, "Donc," "Des cent ans" and "Vom Gebrauche des Futurum Praeteriti;" three articles that had not before appeared in print, of which the most important is on the "Adjectiv in Substantivfunction" (the illustrations are drawn largely from Loti, Bourget, Zola and the current periodicals); and the treatise on *Verblümter Ausdruck und Wortspiel in alter Rede*, increased to nearly twice the size in which it originally appeared in 1882. Such is the unique importance of these contributions, taken collectively, that one who is unfamiliar with their results can scarcely be regarded as having even an adequate reading knowledge of Old French.

An Organisation entitled "The Central Modern Language Conference" has been formed for the Western States; Prof. W. H. Carruth (University of Kansas) is the President and Prof. H. Schmidt-Wartenberg (University of Chicago) is the Secretary of the new Society, regarding which a circular letter will appear in our next issue.

JOURNAL NOTICES.

ARKIV FOER NORDISK FILOLOGI. NEW SERIES. VOL. VII. PART 2.—Hjelmqvist, Theodor, Några anmärkningar till Atlamål.—Kock, Axel, Studier i fornordisk grammatik. I-vii.—Beckman, Nat., Bidrag till kännedomen om 1700-talets svenska. Huvudsakligen efter Sven Hofs arbeten.—Byrland, F., "Kr. Mikkelen, Dansk Sproglære med sproghistoriske Tillæg. Haandbog for Lærere og viderekomne." Anmeldelse med sproghistoriske indskud.—Kauffmann, Friedrich, Anmeldelse af "Friedrich Kluge, Etymologisches Wörterbuch der deutschen Sprache. Fünfte verbesserte Auflage."—Olrik, Axel, Anmeldelse af "Fr. Kauffmann, Deutsche Mythologie. 2. Auflage."—Nielsen, O., En Bemærkning. **PART 3.**—Beckman, Nat., Bidrag till kännedomen om 1700-talets svenska. Huvudsakligen efter Sven Hofs arbeten (Forts.).—Lind, E. H., Några anmärkningar om nordiska personnamn 1-111.—Lind, E. H., Bibliografi för år 1893.—Kahle, B., Anmeldelse af "Jiriczek, Otto Luitpold, Die Bösa-saga in zwei fassungen nebst proben aus den Bösa-rimur."—Kauffmann, Friedrich, Anmeldelse af "Uppsala studier tillegnade Sophus Bugge."—Larsson, Ludvig, Anmeldelse af "Svensk ordlista med reformstavning och uttalsbeteckning under medvärkan av Hilda Lundell och Elise Zetterqvist samt flere fackmän utgiven av J. A. Lundell."—Kalund, Kr., Rettelse til J. Fritzners Gamelnorske Ordbog, 2. udg. **PART 4.**—Kock, Axel, Några grammatiska bidrag i-viii.—Hellquist, Elof, Ordförklaringar 1-2.—Wadstein, Ellis, Norska homilie-bokens nedskrivningsort.—Jonsson, Jon, Fælnar athugasemdir um forn ættnöfn.—Brate, Erik, Anmeldelse af "Norges Indskrifter med de ældre Runer, udg. af Sophus Bugge." 1ste og 2 det Hefte.—Wadstein, Ellis, Anmeldelse af "Ordbok öfver Svenska Språket utg. af Svenska Akademien." Häftet 10.—D., F.—Rettelser og tillæg til Arkiv No. 1. vii., 33 ff. og 180 ff.

NEUPHILOLOGISCHES CENTRALBLATT. NEUNTER JAHRGANG, NR. 3, MÄRZ 1895.—S-e, Einige Bemerkungen über Schulfragen und zur Frage der deutschen Aussprache.—Berichte aus den Vereinen: Würzner: Vorschule für Lehramtskandidaten, Danzig: Jahresbericht.—Literatur: Besprechungen.—Heinemann, Kalender für Lehrer.—Breul, The training of teachers [Ey].—Plat, Lehrgang der englischen Sprache, II [Gugel].—Loewe, English Grammar, I [Sandmann].—Iota, Children of Circumstance.—Wolter, Frankreich [Faust].—Bretschneider, Vie d'Oberlin [Weiss].—Hermant, Eddy et Paddy.—Kod, Roches Blanchés.—Corday, Femmes d'Officiers [Sandmann].—Neue Erscheinungen.—Muehlbrecht, Übersetzungen aus dem Deutschen in die dänische, englische, französische, holländische, italienische, norwegische, schwedische und spanische Sprache.—Inhaltsangabe, Zeitschriften.—Miscellen: Dokument in Bezug auf Napoleon I.—Das Russische als Lehrgegenstand in deutschen Schulen.—Personalien.—Versammlungen: Congresso italiano neofilologico; Verhandlungen der

42. Versammlung deutscher Philologen und Schulmänner. Ferienkurse.—Anzeigen.

DIE NEUEREN SPRACHEN. ZEITSCHRIFT FÜR DEN NEUSPRACHLICHEN UNTERRICHT. MIT DEM BEIHLATT PHONETISCHE STUDIEN. II. BAND, 7 HEFT, DEZEMBER 1894.—Von Glöde, O., in Weimar, i. M. (III.) Die französische Interpunktionslehre.—Von Lenz, Rudolf, in Santiago de Chile. Der neusprachliche Unterricht in Chile.—Von Andersin, Hanna, in Helsingfors, Finnland. O. Schenck, Deutsche Sprachlehre für Ausländer. Zur Benutzung für Schulen im Auslande sowie für internationale Unterrichtsanstalten im Inlande.—Von Klinghardt, H., in Rendsburg. Mrs. Craik, A Hero. A Tale for Boys.—Von Kron, R., in M.-Gadbach. Tales and Stories from Modern Writers. Erstes Bändchen. Für den Schulgebrauch bearbeitet von J. Klapperich.—Von Breul, Karl, in Cambridge. The Training of Teachers of Modern Foreign Languages.—Von D., F., Die reform in Karlsruhe.—Von V., W., Wandbilder zur englischen Geschichte.—Von V., W., Eine neue Fachzeitschrift (Modern Languages).—II BAND, 8 HEFT, JANUAR 1895.—Von Walter, M., in Frankfurt a. M. Über schriftliche Arbeiten im Fremdsprachlichen Unterricht nach der neuen Methode. Vortrag, gehalten auf dem 6. allgem. deutschen Neuphilologentage zu Karlsruhe.—Von Grandgent, C. H., in Cambridge, Mass. English in America.—Von Wickerhauser, N., in Agram. Das Resultat eines Schuljahres englischen Unterrichts nach Vietor und Dörss Lehrplan I.—Von Wendt, G., in Hamburg. England im Jahre 1894.—Von Klinghardt, H., in Rendsburg. Franz Beyer, Der neue Sprachunterricht. Ergebnisse der Lehrpraxis nebst Erörterungen und Leitsätzen.—Von Klinghardt, H., in Rendsburg. Emil Hausknecht, 1) The English Student. Lehrbuch zur Einführung in die englische Sprache und Landeskunde. 2) The English Reader. Ergänzungsband zu The English Student. 3) Beiwort zu The English Student und The English Reader.—Von D., F., William Hanby Crump, English as it is spoken. 10th ed.—Von Schmager, O., in Gera. Strien, Schulgrammatik d. franz. Sprache. I. Abteilung: Laut- und Formenlehre. Ausgabe B: Für Gymnasien und Realgymnasien.—Von Hengesbach, in Meseritz. Dr. Fritz Meissner, Der Einfluss des deutschen Geistes auf die französische Literatur des 19. Jahrhunderts bis 1870.—Von Sarrazin, J. in Freiburg i. Br. Karl Kühn, Franz. Lesebuch. Mittelstufe.—Von Schmidt, Dr. H., in Altona-Ottensen. Wilhelm Fick, Zur Methode des Englischen Anfangsunterrichts.—Von Vietor, W., in Marburg. Laura Soames f.—Von Sarrazin, J., in Freiburg i. Br. Altfranzösisch und Neuf Französisch.—Von Krummacker, M., in Kassel. Wordsworth in Cambridge. Litterarhistorische Makame; an Adolf Brennecke († 1891).—Von V., W., Unsere Reform in Kanada.—Von Schirner, in Rheda. Erklärung.—Von Kron, R., in M.-Gladbach. Entgegnung.—Von Barnstroph, H., in Altona. Erdwiderung.—Von Beyer, A., in Bremen. Antwort.—Von Roemer, Dr. Ludwig, in Frankfurt a. M. Erwiderung.